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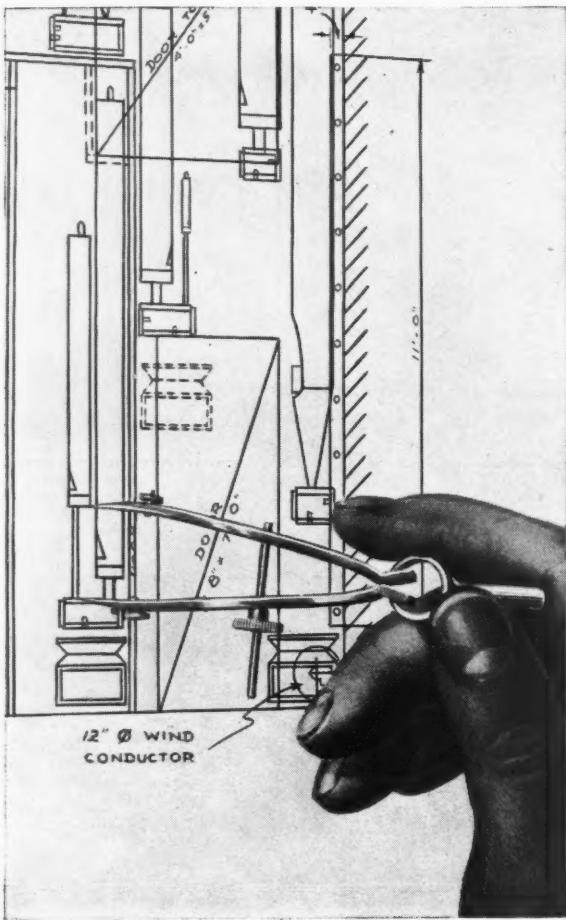
The American Organist

MAY, 1947

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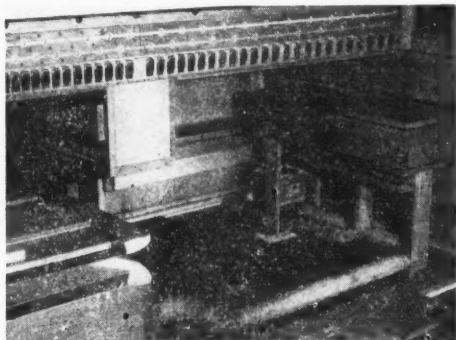
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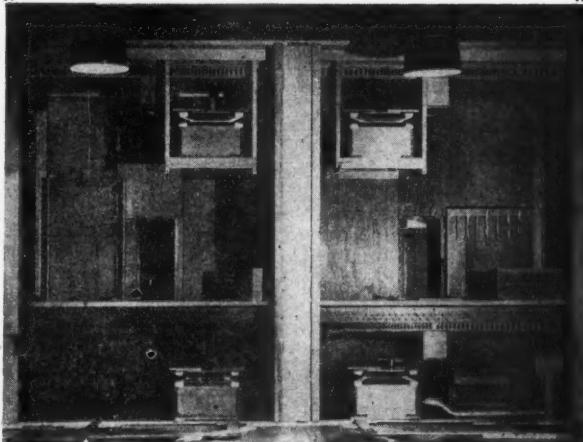
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REPERTOIRE AND REVIEWS

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General Service Music

Readers are again reminded that these columns will not mention any music arranged for anthem use unless the origin of the music is known to the reviewers or is precisely indicated on the printed copy, nor will church arrangements of music from secular sources be mentioned here under any circumstances. It is time to clean house.—T.S.B.

*A—Bach, ar.E.S.Breck—"Jesu Joy of man's desiring" G. 7p. e. C.Fischer 16c. English text. Voices sing the grand old chorale, sentence at a time, while the piano fills in the interludes with Bach's equally grand figuration. Everybody can and should use this once every year no matter what the congregation or choir.

A—Dr. R. L. Bedell—"Now let the fulltoned chorus" D. 7p. me. Flammer 18c. Psalm paraphrase. A good old-fashioned praise anthem with optional text changes here & there so it can be used for Christmas, Easter, or general; it's fine for volunteer choirs for general use. Fugal treatment in the middle gives a good chance to make the inner voices learn their notes just the same as the sopranos have always had to do.

A—G. F. Broadhead—"Greater love hath no man" Ef. 7p. me. Ditson-Presser 16c. Bible text. Straightforward anthem making it its business to set the text in easily singable style without trying to entertain anybody with pleasant music, though the middle section adds interesting variety.

*AW—Bruckner, ar.Garabedian—"Thou art fair O Mary" Df. 9p. u. me. Schirmer 18c. English and Latin texts. Lofty music for the Catholic service where adoration of the Virgin Mary is so often the theme.

A—Paul Callaway—"O saving Victim" Dm. 6p. me. Gray 16c. Serious music for fine choirs setting the text with no regard for musical appeal but gaining much of it through the unexpected changes of measure-values, 3-4, 2-4, 4-4, anything necessary to flow the words along without stumbling over rules & regulations.

*A—Des Prez, ar.L.P.Beveridge—"Thou Refuge" 6p. u. me. Schirmer 16c. English and Latin texts. Classic anthem of austere beauty uninterrupted by too many manufactured episodes; good for fine choirs only.

AW—Dr. Roland Diggle—"Five Responses" 8p. u. e. C.Fischer 16c. Solemn appropriate music for five different spots or purposes in the service; uniformly good quality.

A—Lorena Dinning—"Savior like a Shepherd" Fsm. 5p. md. Carl Fischer 15c. Thrupp text. The Composer gets an idea, forces a development on it, and then puts it across successfully enough to make an anthem worth considering wherever good music is appreciated. A good organist should be able to do wonders with it.

A—L. Clinton Eley—"Healing Leaves" E. a. 7p. me. Gray 16c. Birch text. The Composer doesn't know there are rules in music, or possibly doesn't care; yet he knows there is music and that, sometimes, it should appeal to human hearts. He drives his notes between the two goalposts and possibly scores a touchdown. Not for beginners. Consecutive-fourths doubled between men's and women's voices aren't for anybody, but Mr. Eley apologizes later,

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and all is forgiven. We think it may be a grand anthem for advanced choirs.

A—William A. Goldsworthy—"Mizpah" Ef. 3p. e. Morris 15c. Genesis text, the familiar "The Lord watch between me and thee," more musical than the common response, to give the greater beauty to the thought of the text; splendid for all choirs and all types of service.

*AW3—John Goss, ar.Dews—"O Savior of the world" Af. 6p. me. Schirmer 16c. Comments unnecessary; we merely record that this particular arrangement is available.

*AW—David W. Guion, ar.Marlowe—"I talked to God" 10p. me. Schirmer 18c. J.W.Bratton text. Composers sometimes do incomprehensible things. Here's one with a magnificent inspiration—and then he puts a piano accompaniment to it. However organists have long been accustomed to atoning for the incompetence of composers, so if you have a soul for music, a large and therefore rich organ, and a choir that can really raise that roof, by all means go on and buy this. No, the text's not in the hymnal, thank heaven. A grand anthem.

AW3—Will C. Macfarlane—"Peace I leave with you" F. 9p. me. Schirmer 18c. Bible text, of course, and a smooth setting useful for that emergency when there are no men around and the service calls for this text.

*A—Negro Spirituals, ar. Hall Johnson:

*A8—"Lord I want to be a Christian" G. 7p. u. me. Schirmer 16c. A simple but genuine and appealing spiritual not too exaggerated for any normal service. *A8—"Oh Lord have mercy on me." Dm. 6p. u. md. Schirmer 16c. Jazz rhythm makes this slightly more difficult and restricts its use considerably; the division of parts doesn't seem to be justified by any practical results, though organists like it and it helps train a choir. *A—"When I was sinking down." Bfm. 7p. u. md. Schirmer 16c. Another good one, sanely arranged for 4-part; not too exaggeratedly Negro, so can be widely used.

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Most registers have character in the middle and sameness in extremes of bass and treble—the tops of flutes and strings differ far less than their middle octaves.

Following this natural rule, the successful ensemble has maximum color in its unison members and not in its top.

Extreme pitch, alone, without aid of color, is conspicuous. Normal pitch is inconspicuous, requiring every color help.

Ensemble balance is a matter of ear judgment—not electrical measurement—and subjective appraisal weighs the conspicuous.

This is the main reason for the superficial commonplace "Top and bottom and no middle." The ear ignores the normal.

Ensembles with underdeveloped unison timbres and brilliant high timbres encourage this and are scientifically and psychologically unsound.

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*A3—J.R.Pears, ar.Rieger—"O Savior of the world" Ef. 5p. me. Flammer 15c. Prayerbook text. It's available for chorus, s-s-a, and as here, s-a-b. Simple, hymnlike music of reverent qualities within reach of any choir and suitable for any congregation.

AW2—"Two-Part Anthem Book," ar.C.F.Mueller 16 pieces. 77p. me. C.Fischer 75c. "For junior or women's choirs," containing numbers both new and old, among them such standard anthems as Roberts' "Seek ye the Lord" and Stainer's "God so loved the world." The Arranger has long been famous for his work with junior choirs as well as adult, so he knows what he's doing in these arrangements.

Organ Music

Hendrik Andriessen—Sonata da Chiesa Dm. 12p. me. Marks \$1.00. A theme with variations, the score says. It opens with a simple melody in simple style, yet immediately showing a character of its own; and then the variations, some better than interesting, all affording a colorist his chance for effective use of the organ. Seems to be in two movements, the second being a toccata of better than ordinary interest. In all it makes a worthy piece of church music within reach of any organist willing to work a little for his salary; he won't have to work too hard either. Congregation will appreciate it.

Bach, ed.E.A.Kraft—Eighteen Choralpreludes Presser \$1.50. Fine music for any service, and with their English titles which Mr. Kraft provides they mean something to a congregation. There are 43 pages, 18 pieces; but because most of the tempos are slow or very slow, they will not sound short in the service. Mr. Kraft evidently did not try to pick out the most interesting of the materials available but rather shows a cross-section of what Bach left. All is within reach of any organist willing to work a little. Here's a collection for the church organist who wants to use only a little Bach;

poor indeed is any church having an organist who ignores the Bach choralpreludes. Registration is suggested and merely proves all over again the impossibility of defining by words the intricate business of good artistic taste in tone; what a difference between what Mr. Kraft suggests for an average organ and what he uses when he has a real organ not pinched by poverty.

Basil Harwood—Quiet Voluntary for Evensong G. 4p. e. Novello-Gray. No registration, glory be; anybody playing this on the dryness of Diapasons won't be able to blame Harwood for it—anyway an organist ought to have better sense. Help England along a bit; twice it stood between us and slavery. Here's a splendid example of what the best-dressed organist should wear for an evening prelude. Not astonishingly original nor astonishingly beautiful, but truly musical, appropriate, worthy. For any congregation, educated or dumb.

Carl W. Kern—Easter Triumph C. 4p. e. Presser 40c. A good postlude for your Easter service, or for any festival service; music easy enough to play at sight and not too devoid of musical interest for its purpose.

MASTERPIECES OF ORGAN MUSIC

Selected and edited by Norman Hennefield

Vol. 48, Louis Marchand, Fugue, Mixture in Tenor, Duet, Solo, Low Register Trumpet, Foundation Stops, Dialogue, 16 pages by the oldtimer who staged a playing duel with Bach and then skipped out; Mr. Hennefield's prefatory notes on Marchand make this collection more useful, for if an entertaining fact or two can be printed on the recital program, the audience, ever ready to kid themselves, will like the music just that much more. Anyway some of this, if we can get away from Diapasons & mixtures long enough, can be quite attractive. And not really difficult at all.

Vol. 49-50, Mister Handel, six Fugues no less, 36 pages this time. That's good, get Handel over with in a

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hurry. George didn't know a good theme from a bad one, but he seemed to try; in view of the enormous reputation the man still has, these Fugues should be in every library and now & then inflicted on every audience in place of the wornout Concertos, and in direct contrast to & comparison with a Bach fugue. If you don't like Handel, use Diapasons & mixtures and fortissimos, as the scores suggest; if you want to give the man a break, then use commonsense. Take No. 4 Fugue Bm; not allegro at all but adagio; not mf but pianissimo; not colorless noise but highly-colorful wood-winds & strings & celestes. Then there would be real beauty in this bit. Pride of workmanship should make organists own this volume.

Vol. extra, Beethoven, Fugue D, and two Preludes Through All Keys, 16 pages. Did you know Beethoven was an organist? I do not know why all fugues have to be bombardments; take this one not on noisy organ but on quiet & beautiful tones, and its theme will sing along with convincing charm. However, it's your funeral; make a racket of it if you must. The Preludes Through All Major Keys begin in C, trot along meditatively through all keys—G, D, A, E, and you know what—and end back home again in C. That makes it interesting; Beethoven did it, so it's not a jumble. He uses one theme for each set. We organists have been sleeping all too long; the publisher deserves our gratitude for putting these three pieces into our hands.

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Mozart, ed.E.P.Biggs—Adagio & Rondo K.617
24p. me. Music Press \$3.00 score, 30c parts. For piano or organ, celesta (originally glass harmonica), flute, oboe, viola, cello.

Mozart, ed.E.P.Biggs—Sonatas 16, 17 (K.241, 263)
12p. me. Music Press \$2.50 score, 30c parts. For piano or

organ, two violins, cello.

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*Bach, ar.G.Chase—St. John Passion: Two Arias
4p. me. Morris 60c. From the "Passion According to St. John," the contralto aria "It is finished" and the bass "Consider O my soul." The first makes a solemn prelude for a Good Friday service, even if the congregation doesn't know what it's all about. The second could serve likewise, though equally good for any deeply meditative moment in church.

*Bach-Gounod, ar.G.W.Volkel—Ave Maria
C. 5p. e. Gray 75c. Arranger wants the Swell 8' Cornopean coupled to the Pedal to play the melody against the rest of it in the manual. Anyone having a large instrument offering suitably lovely voices in the Pedal Organ, and having sufficient technic to play the melody without stumbling, may like this way of handling the piece.

*Handel, ar.E.P.Biggs—Pastorale
Ef. 4p. me. Gray 75c. A 12-8 rhythm on tuneful music of typical Handel flavor. As often noted in these pages, publishers should see to it that precise derivations are invariably given on all arrangements. Often it would make the music useful to a wider audience.

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*Bach, ar.A.Steuterman—Sonata for Flute: Siciliano
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Dr. Roland Diggle—Concert Piece on Forest Green

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Dr. Roland Diggle—Song of Good Shepherd

G. 3p. e. Presser 40c. This grand old church tune is known

to all; its treatment here is on the hard side, more lofty than can interest a congregation—the punishment doesn't fit the crime.

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32p. me. Ditson-Presser \$1.00. All are on familiar hymntunes, some of simple character, some excellent, for all types of services and congregations that can't understand music unless words are hitched to it; these Choralpreludes meet the need admirably, for they bring the organ down from loftier functions to that of mirroring simple hymntune materials for the pleasure of the congregation. Some are not too easy, but the workmanship is good, in some instances better than can be effectively used by the type of organist likely to be satisfied too often with choralprelude styles.

Howard R. Thatcher—Fantasy on Concord

12p. me. Carl Fischer \$1.00. It opens with lovely simple music somewhat reminiscent of the Lohengrin Prelude, high up in the octaves, and as it gracefully descends it comes back to earthly things, making music of a good order, not pretentious beyond its rights, but sober, genuine, rather lovely & appealing, with good workmanship, and the inspiration holding fairly steady though there are dry passages here & there. The tune is not too well known, but then it is not too prominently a part of the sum total effect. It will make a fine service prelude.

Kenneth Walton—Choralprelude and Postlude

7p. me. Leeds 60c. First is on the grand tune "O come O come Emmanuel," second is on "Lo He comes with clouds descending." If you don't have an organ and must be content with an electrotone, the score gives trigger-settings for the Hammond electrotone. If we must have choralpreludes, build them as Mr. Walton does on his first page here. But sooner or later all choralprelude attempts wind up either as dry-as-dust notes or as outright variations, which in this case are not bad enough to spoil the usefulness of the music; it is definitely of the better sort.

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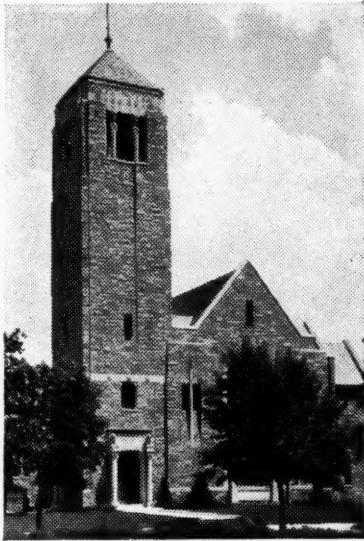
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:
 *—Arrangement.
 A—Anthem (for church).
 C—Chorus (secular).
 O—Oratorio-cantata-opera form
 M—Men's voices.
 W—Women's voices.
 J—Junior choir.
 3—Three-part, etc.
 4—Partly 4-part plus, etc.
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:
 A—Ascension. N—New Year.
 C—Christmas. P—Palm Sunday.
 E—Easter. S—Special.
 G—Good Friday. T—Thanksgiving.
 L—Lent.

After Title:
 c. q. qc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.i.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o.u.—Organ accompaniment, or un-accompanied.
 s.d.m.v.—Easy, difficult, moderately, very.

3p—3 pages, etc.

3-p—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
 b—Building photo.
 c—Console photo.
 d—Digest of detail of stoplist.
 h—History of old organ.
 m—Mechanism, pipework, or detail photo.
 p—Photo of case or auditorium.
 s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Nativity.
 b—Biography. n—Obituary.
 c—Critique. o—Position change.
 h—Honors. p—Tour of recitalist.
 r—Review or detail of composition.
 s—Special series of programs.
 t—Tour of recitalist.
 *Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicale.

Obvious Abbreviations:
 a—Alto solo. q—Quartet.
 b—Bass solo. r—Response.
 c—Chorus. s—Soprano.
 d—Duet. t—Tenor.
 h—Harp. u—Unaccompanied.
 j—Junior choir. v—Violin.
 m—Men's voices. w—Women's voices.
 off—Offertory. 3p—3 pages, etc.
 o—Organ. 3-p—3-part, etc.
 p—Piano. Hyphenating denotes duets, etc.

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THE AMERICAN ORGANIST

May 1947

Johnson Again, No. 4: the Third Day

By JOHN VAN VARICK ELSWORTH

America's greatest Johnsonite still on his fourth pilgrimage

WITH two days finished, as reported in these pages for March and April, we left Deerfield, Mass., at 10:00 a.m. for Athol where we were joined by Harold W. Brown and then turned north for Royalston a few miles distant, as the map on March p.88 shows. There we met Robert W. Adams of Boston who as a boy had pumped the organ in the Royalston Congregational Church and later played it. With him we found the Rev. Frederick French, minister of the Church, and a few others interested in the organ.

The Congregational Church dominates this small town, with its impressively large and nicely landscaped colonial houses. The organ's tonal qualities and voicing proved most excellent as Mr. Huey demonstrated its resources, the others of us taking turns at the pump-handle. The instrument needs some minor repairs on its action, an electric blower, a modern pedalboard, and cleaning of its pipework. In fact, these are the main points in the restoration of many of these old organs. The small narrow pedalboards used by Johnson from the 1840's to the late 1860's are difficult to play, hence standard pedalboards properly located will be an improvement of real value. With these improvements made, the instruments can be even better than when new, because of the advantages of an adequate and steady supply of wind such as the modern blower provides. In the majority of cases this is all that is required for any of the fine Johnsons of from 1855 to 1870.

Generally, Johnson used pressures of $2\frac{1}{2}$ " to $2\frac{3}{4}$ " up to about 1872, after which the pressures were generally 3"; electrification of the action is not necessary unless the organ is a large one.

ROYALSTON, MASS.: Congregational Church

Wm. A. Johnson, Op. 142, 1863

Compass: Bottom note C, manual 56-note, pedal 17.

Cost, \$1,000.; gift of Emily Bullock Ripley.

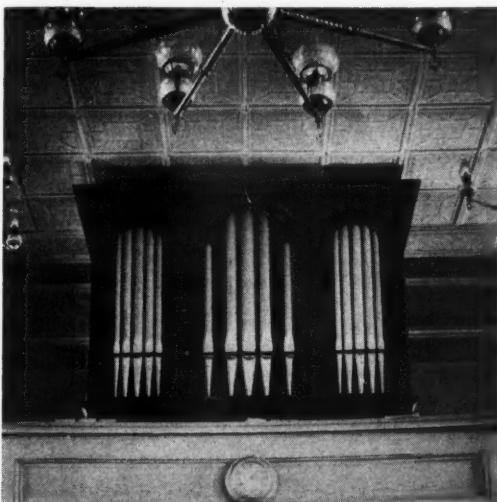
V-13.	P-587.	2 2/3	Twelfth	56
Pedal		2	Fifteenth	56
16	Sub-Bass	17	Swell	
Great		8	Diapason	
8	Diapason	56	Stopped Flute	39
	Clarabella	39	St. Flute Bass	17
	St. Flute Bass	17	Viola da Gamba	39
	Dulciana	39	Principal	39
4	Octave	56	Hautboy	39
	Chimney Flute	39	G-P. S-P. S-G.	

Completing our inspection we turned back to Athol, made Mr. Brown a member of our Organ Nuts Society, and re-

This time he not only runs into old Johnson organs but also into some organbuilders trained in the Johnson factory; and even if he can't find the right road at every turn, he always manages to find a new Johnson to record for posterity.

luctantly parted company with him as he went back to his own activities, we continuing on our pilgrimage toward Reading. Mr. Montgomery left to visit friends in Billerica and renew his navy experiences with others at Harvard, joining us again the next morning. In the meantime we were enjoying wonderful hospitality in the home of Mr. & Mrs. Edwin B. Hedges.

The Hedges family have been associated with organs for over 90 years. Mr. Hedges' father, Edwin Hedges, began working for Johnson at the age of 20 and was taught to make pipes; all metal and reed pipes for Johnson organs were made by Edwin Hedges or his men. Later in the 80's Mr. Hedges made pipes for the trade as well. Mr. Hedges' father also worked for Johnson. The present Edwin B. Hedges learned the art of voicing from Edward Chaffin, one of Johnson's flue voicers, and Thomas Dyson, a Johnson reed



CONGREGATIONAL CHURCH, ROYALSTON
Johnson got \$1000. for this job back in 1863 and the instrument stands today as he left it, including the bellows-pump operated by any victim innocently approaching the instrument at playing time.



voicer. He is a truly artistic voicer and despite his years he is still a young man and works every day for the Aeolian-Skinner Organ Co.

While Ned Hedges' work is the organ, his hobby is the cello; he has made at least eight beautiful violoncellos, perfected to the smallest detail. He plays the cello beautifully and is a member of a string quartet. He presented me with the Johnson Diapason scale laid out on a piece of flat steel, from scale 32 to 130, giving the increase in trebles and other details. The wealth of his memory and his many comments on voicing kept us alert every minute and we found the time with him all too short.

Our next objective was Greenville, near Worcester, some 45 miles distant, and after lunch at a roadside inn Mr. Huey took the wheel and burned up the miles with a speed not conducive to deciphering roadsides; consequently in watching for the road to Greenville I gave him a bad steer—which brought me considerable joshing which I still have to endure.

GREENVILLE, MASS.: Baptist Church

Wm. A. Johnson, Op. 92, 1859

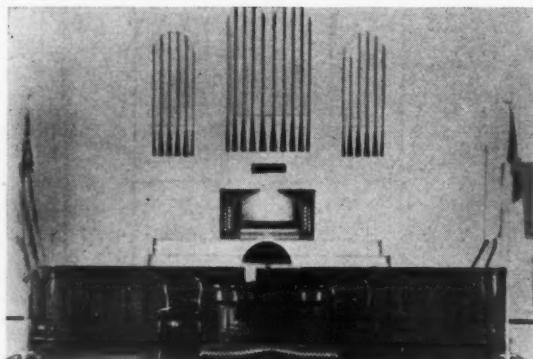
Compass: Bottom note C, manual 56-note, pedal 17.

V-16. P-853.

Swell

Pedal	16	Bourdon 39
16	Diapason 17	Bourdon Bass 17
Great	8	Diapason 39
8	Diapason 56	Stopped Flute 39
	Melodia 39	St. Flute Bass 17
	St. Flute Bass 17	Viola da Gamba 39
	Dulciana 39	Principal
4	Octave 56	2
	Waldfloete tc 44	Piccolo
2 2/3	Twelfth 56	III
2	Fifteenth 56	Cornet tf 132
		8
		Hautboy tf 39
		Tremulant
		G-P. S-P. S-G.

It was 1:30 p.m. on Oct. 16 when we pulled into the yard of the Baptist Church in Greenville and met the welcoming committee—the Rev. Arnold Vail, Joseph Smith organist, Jo-



BAPTIST CHURCH, GREENVILLE
Johnson's Op. 92 was built in 1859 and recently restored with a modern blower and modern action by Joseph Walker Smith who thinks more highly of Johnson than he does of himself and consequently does a splendid job of restoration.

THIS LITTLE CHOIR GOES A'GADDING—
It's the choir of Multnomah School of the Bible, Portland, Ore., and Lauren B. Sykes, its conductor, took it afield for a dozen concerts between March 8 and May 18, through Oregon and Washington.

seph Walker Smith organbuilder, Mrs. Mary Fisher music teacher & organist, and Mr. Fisher.

The Church has been restored and tastefully decorated in colonial traditions and the organ had been restored recently by Mr. Smith, the work including an electric blower, 27-note pedalboard, worn action repaired, and a thorough cleaning of the pipework. Mr. Smith has great respect for these fine old organs and is keenly interested in their preservation; it was a pleasure to inspect this example of his restoration processes.

The instrument had all the glory which Johnson had given it, and this was enhanced by the steady wind supply from the electric blower; pressure was 2 3/4". This is an example of what churches should do when they possess fine old organs.

After an hour or more in Greenville we turned south for Oxford, accompanied by the entire Greenville group. During the ride Mr. Montgomery purchased a blower for his own Johnson, from Mr. Smith. And with Grace Church, Oxford, our next and final account shall begin next month.

Hymn-Singing—Pep it Up

By GEORGE SHACKLEY

*For a decade the conductor of many famous radio ensembles
Now organist of West End Collegiate Church in New York*

MAY I throw my hat into the ring? The controversial subject of hymn-singing can stand a bit more 'needling,' it seems to me; an important phase has been ignored.

Whenever the hymn is a familiar one, written in a singable key, or transposed by the organist into a key that is singable and played at a tempo suited to that particular hymn, the congregation will sing, and the choir will "go heartily into the hymn-singing."

Every organist knows (or should know) that the average layman cannot sing comfortably above D-flat. Glance through any hymnal and note the hymns with melody lines taking the singers to E, or even F. What happens? The men in the congregation, unless they can read parts, start singing the melody, and as this line rises higher & higher, finally getting to E or F, they flounder around, start faking a tenor or bass, and oftentimes just quit in disgust.

There are too many hymns in this category. Suffice it to say, with a hymn like "Praise my soul the King of heaven," generally sung to the tune of "Benedic Anima" by John Goss, the organist should transpose it to D-flat or even C. "On our way rejoicing," tune "Hermas," play in G-flat instead of A. "Come Thou Almighty King," tune "Italian Hymn," play in F instead of G; even that will mean a top D, but it would be far better than E. And so on, far into the night.

Of course there are some hymns written in splendid keys. Too few, alas, for the congregation. "Abide with me," "Now the day is over," "Faith of our fathers," are a few.

It has probably been a lack of foresight (or hesitancy in spending money for new plates) which has kept the hymnal-publishers from giving us hymns in singable keys. Perhaps too these prevailing keys are a hold-over from original settings by organists and others who wrote hymns with the boy-soprano voice in mind—the days when the choir sang "without much benefit from the congregation."

It may sound strange to some T.A.O. readers to learn that the congregation for whom I play really likes to sing hymns—and will sing when given half a chance. The tenor soloist in my choir (the personnel of which is mostly volunteer, or students) tells me that I am one of the few organists he has ever worked with who phrases hymns—that is, observes commas in the text and follows the context as to volume in organ accompaniment. In "The church's one foundation," last line of one of the stanzas, "and for her life He died," I cut down the volume gradually from forte to piano—and the congregation has no trouble following this idea; in fact they like it.

Perhaps the reason for some of the lakadaisical hymn-singing is, 1. Bad keys for group singing; and 2. Organists consider this part of their work merely routine, to be gotten over with quickly.

There are many other ways to improve our hymn-singing. We could have more tuneful hymns. For every one set to good music, there are a dozen set to the most atrocious bits of music. I do not wish to call names, but why cannot we have some real hymntunes? Not the gospel type but real honest music. Where are our composers? It is high time we had some new melodic hymns. Why can't we have hymns with different music for the stanzas? If they were melodic, written simply, the congregation could learn them and, I believe, would welcome the idea. Why shouldn't the minister announce a new setting with the choir singing it through to give the congregation a chance to hear it, then repeat it with the congregation singing it too?

Church music is perhaps the only branch of music which hasn't kept pace with the times. Our present-day composers are striving to bring a fresh outlook through their anthems; some of these are very fine. But one of the ways we can keep the young people interested in church music, and temper a bit their activity in pushing nickels into the juke-boxes, is to give them something more interesting to sing—and hear—in church.

No, I'm not campaigning for juke-box music in church, nor for songs such as Bing or Frankie would sing; but there is room for improvement without sacrificing one whit the beauty and dignity of church music.

Hymn-Singing—Cut it Out

By N. LINDSAY NORDEN

Composer, arranger, teacher, and Philadelphia organist

BY MISTAKEN standards of judgment the church service in general is considered a failure unless there is a large noise from the congregation during responses and hymns. The success of the service is gauged by the "hearty responsiveness" of the congregation. There are very very few people in a congregation who can make an acceptable musical sound, and less who have had any voice-training. To hear a person with a good strong sour voice bellowing away during a hymn is distressing to those who possess musical ears and who are endeavoring to participate

in the worship. Further, many people dislike singing in public, both those who have untrained voices and those who have had training.

The whole matter of congregational singing is fundamentally wrong and its general failure would tend to substantiate this belief. Of course, singing releases certain emotions in the individual who responds in that manner. It is good fun to get a nondescript group together under some happy situation and join in partsongs. No one cares much how the results sound. But a public meeting, including a church service, is another matter. In a church service people should be in a reverent mood, or they should not be there. Anything that disturbs this mood is undesirable—and most congregational singing is in this category.

When one goes to a symphony concert, for example, he is uplifted by the nobleness, the glory, the tenderness of great music. If he plays the violin or clarinet he certainly has no desire to project his lesser playing into that of the symphony orchestra. He comes away in a better and nobler frame of mind and spirit for having been in touch with great symphonic music.

When I go to the Russian Cathedral in New York and listen to the liturgy of St. John Chrysostom for over two hours with the almost constant singing of the choir, and when I watch the congregation at tense attention to the pageantry of the complex ritual, I am impressed that they are receiving much more than a congregation in a denominational church trying to shout its lungs out, perhaps on some utterly worthless ditty, likely worthless musically and theologically. I come away from the Cathedral with a sense of uplift and inner responsiveness that I do not get in the average church service.

This source of power comes from listening to something beautiful and spiritual. There is not much self-expression, save kneeling on the floor at certain parts of the service and making the sign of the cross (one of the Eastern Church customs) at certain places. The congregation also stands for over two hours. One can easily tell by the expression on the people's faces that this is a service of worship and that it means a great deal for them.



—AND THIS LITTLE CHOIR STAYS AT HOME
And it's Claude Means' boychoir in Christ Church, Greenwich, Conn., where fine music has been a tradition for a long time; the organ is a 3-46 Hillgreen-Lane with eloquent and classic cases.

Congregational singing certainly needs to be minimized, if not discarded altogether. It has little if any value in the service from any point of view. The effort should be concentrated on the choir: it should be made as fine as conditions permit. Thus will it inspire the congregation, in a lesser way than do symphony concerts inspire their "congregation." It has been my experience that the great majority of choirs will stand considerable improving. There is nothing that can equal a fine unaccompanied choir. The way all too many church organs are played makes them a detriment rather than a help to church music. The whole church situation must pass through a great, even if a gradual, change. The power has waned: the people are disinterested. Some of the foregoing factors might receive weighty consideration.



A Successful Electrotone

By ROWLAND W. DUNHAM
Associate Editor, Church Department

LATE in January I was in Cincinnati and took occasion to examine the new Baldwin electrotone about to be marketed. When a musician learns of an instrument of this sort, he naturally anticipates one which resembles others of similar ilk he has heard. In this instance quite the contrary proved to be true.

Here is a theory which has been developed scientifically to a particular advanced degree. Without making comparisons, information on the details should be of interest.

In the tone-generator there are 37 tubes, each double and containing a pair of filaments and a grid. By oscillation a note of definite pitch is produced in each side; for example, one tube gives low-C on one half and the octave above on the other. The 73 notes required are therefore available in these 37 tubes, with a half of one tube remaining. This half is used to obtain what the inventors call a vibrato; in an organ it would be called Tremulant.

The tone produced by each tube contains a series of harmonics and is carried to a filter where the harmonics not desired are filtered out, thus enabling the inventors to secure contrasting characteristics of tone for the various stops. In order to do the filtering as desired, a natural tone is first analyzed and then imitated scientifically. This is the mechanical side of it.

Of more practical interest are the tonal and playing details. The console shows 23 stops on two manuals and pedals, with no borrowing; the details are to be found in the manufacturer's advertisements in these pages. Console dimensions are standard; there is a single crescendo for the whole tonal forces operating in the same way your radio volume control functions; and the vibrato can be used at two degrees of pitch-variation.

The whole console weighs only 320 pounds and is therefore more easily moved than a piano; stop-tongues of standard organ design are used. The loud-speaker equipment is separately housed; it delivers the tone without explosiveness.

Operating costs are negligible, for but small current is used and tube-replacement is of no consequence because the tubes are subject to much less than their maximum power and any owner can make replacements with no trouble at all. Tuning is also a simple matter not requiring an experienced tuner; only twelve adjustments are to be made to change the pitch of the entire instrument.

Readers may wonder how the tones of these 23 stops compare with 23 voices of the same name in an organ, and here the real value of the Baldwin electronic instrument is shown.

Baldwin's engineers made analyses of these organ tones and have succeeded admirably in imitating them more closely than has been achieved to my knowledge in any other such instrument. Individually the tones are pleasing and there is a satisfactory ensemble either with or without reeds. In short, the Baldwin is a satisfactory instrument that will please organists despite its lack of pipes.

Since the cost is said to be around \$2600, we can easily see how it can be the solution of many financial problems; for an organist's own studio I regard it as ideal. My own experiences in playing and listening to it were pleasant indeed; it responds well to fingers & feet in the way perfectly comfortable for the organist, and there is no 'blurb' whereby a tone pops at you with disturbing suddenness. Fast music comes off readily.

My prejudice against electrotones has been rather decided in the past. It did not seem possible that the sounds and



THIS MAKES ORGAN TONE
In 1947, and it made organ tone in 1847, in 1747, in 1647, in 1547, and as far back as the history of the organ goes; example photographed by Ernest White, in Church of St. Mary the Virgin, New York.

playing-details of an organ could be approached by such a method. This Cincinnati experience changed my opinion completely. I advise all organists, whether in the market for an electrotone or not, to find out by personal experience how accurate are my words.—R.W.D.

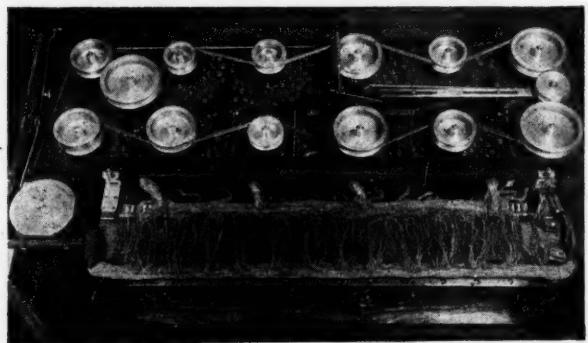
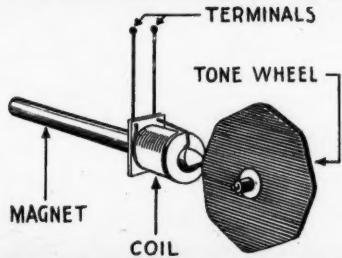
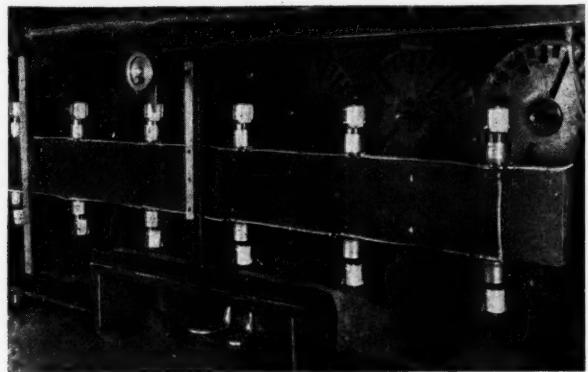
EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

A Welcome Electrotone

SAID an organbuilder whose identity need not be divulged: "There absolutely is no harm from the organ industry's standpoint in your advertising the so-called electronic organs so long as their advertisements make it clear to the prospects that they are this type of device. As a matter of fact, we do not see how a publisher of a magazine can escape taking advertisements of this kind from a reputable concern. As you know, we have always taken the position in regard to this matter, that everything comes to a question of the survival of the fittest."

That was written in October 1946 in answer to our questions. And this one, written Nov. 2, 1946, we quote because its writer has now finished his course and is beyond



THESE MAKE ELECTROTONE TONES

Top, Light-Choppers in Ivan Ivanovitch Eremeeff's electrotone invented a dozen years ago; middle, Tone-Producer in Hammond Clock Co.'s electrotone invented by Laurens Hammond and sold everywhere; bottom, Driving-Pulleys and Mixing-Wires of Mr. Eremeeff's electrotone.

the effects of either criticism or praise:

"The word Organ through the centuries has become synonymous with tone produced by wind blowing through pipes. This is so firmly implanted, of course, as to be absolute standard thinking throughout the entire field of music, professional or lay. Therefore, any new means of tone-production that may sound like an organ but is not on the aforementioned basis is an impertinence, and affront, and unethical business procedure *IF* it is called Organ. It savors of an attempt to build an industry on a false foundation." Italics are his own.

Thus wrote one of the grandest & greatest men in our beloved organ profession, the late Dr. Palmer Christian.

From the first peep out of the Hammond electrotone I believed these new instruments could be of direct benefit to all four sections of the organ world—composers, publishers, players, builders. When they use evil-sounding tone, their influence is bad; but if they can use something approaching true tone, their influence will be good, leading from good to better to best.

Three of us went to the New York office of the Baldwin Piano Co. (let us hope we never have to call it Baldwin String Piano Co.) to hear the new electrotone developed & manufactured & marketed by Baldwin. Some day, as soon as it can be done, we shall describe the instrument. But in the meantime a few introductory facts.

The dean of the college of music of the University of Colorado (my beloved Uncle Dunham to me, Mr. Rowland W. Dunham to you) wrote of the Baldwin after his inspection of it:

"Now, young fellow, let me tell you a few things. I had decided prejudices against an electrotone, based on Hammond and Orgatron experiences. Went to Cincinnati with my fingers crossed . . . They have something that will give you the surprise of your life. We demonstrated the facts of the case to an audience of 150, mostly organists, and the reaction was amazingly favorable . . . The head of the new department is a practical professional organist with the correct approach and know-how."

And this was written two weeks later, out of a clear sky, by the organist of a college in New York state:

"Have you heard the new Baldwin electronic? I played an early one in the factory last summer and figure it's the best electrotone out."

And this statement from that stick of dynamite, Mr. William A. Goldsworthy:

"Believe me, boy, they've got something!" And that exclamation-point is his; T.A.O. never uses them.

Which has the greater ability, a worm, or a scientist? Silly question? Possibly. But take the worm away and let the scientist work, and if you try to advertise or sell the resulting product under the name Silk, which has been used for centuries when the worm had a hand in it, you'll land in jail as you rightly should. Fraud is fraud no matter how many scientists you marshal against the worm. Again bring on your scientists and chase out your cows, and if you try to advertise or market the product as Butter the same old jail awaits you for fraud.

When names get themselves established, it takes more than a hunger for dollars to cancel their meaning.

The most enlightening discussion of the merits or otherwise of Insane Music, generally called Modernistic Music, was published by The Musical Digest, New York, Arthur Honegger defending it, Leo Nadelmann defending music, and, best of all, the Editors illustrating the debate with reproductions of two paintings, one by an Old Master, the other by a Modernist.

But all unconsciously, perhaps, Mr. Honegger did not say a single word in defense of insane music, contenting himself with merely reporting the fact that the cultured public universally wanted to hear the old masters but didn't care a continental about the insane composers. The inference was that the cultured public was stupid, the insane composers geniuses. Strange, but he never once entertained the thought that possibly the old masters wrote music while the insane composers' products were only insane. Everybody out of step but our Johnny. It's a great life.—T.S.B.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

Herewith is a summary of the summer courses advertised in these pages for the current season.

Grace Leeds Darnell, junior-choir work; New York, Aug. 18 to 28; April page 132.

Fort Worth Conference, Protestant-church music; Fort Worth, Tex., June 2 to 6; March page 99; April 119.

Juilliard School of Music, complete courses, specials in church music and organ; New York, June 30 to Aug. 8; April page 132.

Methuen Organ Institute, concentrating on organ, master classes with specialists; Methuen, Mass., July 21 to Aug. 16; April page 114, 130.

School of Sacred Music, special courses in church music; New York, dates not indicated; March page 101; April 137.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching by Dr. John Finley Williamson; Princeton, N.J., July 21 to Aug. 10; April page 119.

The following comments are intended merely to give information not found in the advertising; they are not padded to make anyone happy; they aim only to give readers more information because of the enormous value of summer-course coaching for every active organist in the land.

Fort Worth Conference: In addition to the Dicksons, the faculty includes professionals prominent in the southwest; courses: vocal technic for ensemble, Anglican chant, rehearsal technic, choir repertory, how to use the Hammond electrotone, etc.; there will be four demonstration choir-rehearsals.

Methuen Organ Institute: In addition to facts already given: The Institute is being managed by a governing board of Archibald T. Davison, Wallace Goodrich, Arthur Howes, M. T. Stevens. If this venture gets the support it deserves, the Institute will be the permanent answer to the preservation and use of the historic Boston Music Hall organ, preserved for such use by the wisdom & money of the late Edward F. Searles. The Institute does not foster the popular but strictly the classic conception of organ music.

Redlands University: Next fall the University inaugurates a church-music department; the summer-course is the prelude. In addition to facts given in the advertising: There will be a series of evening lecture-discussions by Arthur Leslie Jacobs, voice-specialist Joseph Kline, George F. Kruger, Clarence Mader, Dr. George McCutchan on hymns, Howard Swan. The following organists will be included in the twilight music-hour recitals: Mr. Mader, Dr. Irene Robertson, Dr. Leslie P. Spelman.

Westminster Choir College: This is probably the grandfather of all summer-courses and many are the organists who through it learned more in one brief summer under Dr. Williamson's dynamic instruction than in a whole decade of

practical experience. The big thing is vocal method—how to organize, train, maintain, and use a whole string of volunteer choirs. The former practise of taking the Westminster faculty afield for the summer has evidently been permanently abandoned in favor of using the concentrated College facilities in Westminster itself.

Summer-courses cost money. Anything worth having costs money. Tools grow dull with use. Nothing yet has been found of any comparable value for the organist more desirable than, or equally profitable with, a summer-course. In these evil days when greedy grabbing is the rule—in labor-unions as in politics—nothing is more vital to the organist than that he sharpen his own tools to the limit. And how better can it be done than by combining a summer vacation with a summer course?

Hugh Giles' Musicales

Three mixed programs, Central Presbyterian, New York

Imagine a church trying to give something to its neighborhood and not asking a penny for it, not even taking a collection? Central Church has been at it for some years now, each Lenten season. The programs: Organ & Piano, with Natalie Gutekunst:

o-p. Bach, Sheep May Safely Graze; Sicilienne.

o-p. Rameau, Air Tres Gai

Bingham, Sarabande

Rameau, Tamborin

Vierne, Clair de Lune; Scherzetto.

Liszt, Prelude & Fugue on Bach.

o-p. Franck, Prelude-Fugue-Variation

o-p. Rachmaninoff, Serenade

o-p. Ravel, Pavane

o-p. Villa-Lobos, Moreninha

With Saidenberg Little Symphony:

Geminiani's Concerto Grosso Cm

Purcell's Gordian Knot Untied

Mozart, Serenade 6

Carlton Cooley's Eastbourne Sketches

o-o. Bingham's Concerto for Organ & Orchestra

Central Presbyterian Choir:

Martin Shaw's "The Redeemer"

The opening organ-piano duets were more a concession to what the well-schooled musician is supposed to like, but the closing group of four was a delightful feast of music, organist and pianist working together perfectly, the organ adding grace and beauty by reason of appropriate, not traditional, registrations used by Mr. Giles. Foundation tones would have killed the whole thing if too much prolonged; instead we had variety and beauty. And the organ solos were splendid examples of true art, in technic, phrasing, coloring, and style; in all these details Mr. Giles' work is delightful.

A lot of nonsense has been said about how to combine organ and orchestra, but men like Mr. Giles brush it all aside and try to make the organ appealingly beautiful even in direct competition with the unmatched beauties of the orchestra; and that's precisely the way to do it. The Saidenberg Little Symphony began with some dozen strings and a drummer, later adding a few other instruments. The first three pieces paid homage to tradition, though it must be admitted that the ancient Mozart is delightful in this present age of insane dissonances. Mr. Cooley, born in Milford, N.J., and member of the Cleveland Symphony, has written delightfully entertaining music, not in the least less technically worthy because it does entertain; the world could use a lot of that kind of music.

Mr. Bingham's Concerto, while it needs some sort of titles to guide one's imagination, has packed more musical appeal into its first two movements than one would expect; his final movement on a Scotch-sounding theme is too Scotch to give anything to anybody, though again there was good workmanship. In all, this native-American Con-

certo, though abstract music, is a work its composer can be proud of. This was its first performance in New York, Mr. Giles adding much by his fine taste in pleasing registration.

The Martin Shaw cantata is more important than just a mention of its performance. As for Mr. Giles, as usual he sets the pace for choral directors by training a choir to sing and then acting like a sane man while they're doing it in public. And it was highly creditable too to give one of the newer works a hearing instead of repeating the trash of former centuries. But I don't believe any power on earth can make such a work truly interesting when a composer makes a crazy-quilt of it; here we had 75 minutes of music, and there were 56 pieces in it. It's absurd to use the cantata form merely to tell a story every educated man already knows backward; why not use music as Bach did, to enrich, not merely repeat, the story? The chorus "O break" is truly lovely music, enormously enhancing the story; but can anyone in his right mind say the average recitative and two-word aria enhances anything but one's spirit of torment? Composers should do a little thinking. But even so, this cantata could be vastly improved if one voice took such a string of bits as the eight snatches dealing with the period on the cross.

The more I hear of Mr. Giles' varied activities—organ solos, organ accompaniments, choir directing—the more respect he commands in each field. This time there was no lost motion, no tiring waits while the artists indulged in those pestiferous but thoroughly traditional delays behind the scenes during what is politely called Intermission. We were there to hear music, Mr. Giles was there to make it for us; he did and we did. It was grand.—T.S.B.

Piston-Biggs-Koussevitzky

A phonograph recording that should interest cultured people

Victor's 12" redseal 11-9262 disk is more important than one single disk should normally be, for it combines E. Power Biggs at his best, an ensemble from the Boston Symphony, and Koussevitzky. Mr. Biggs has often played under the Koussevitzky baton, but we are told this is the first time a recording of the pair has been issued. America's uppercrust composers so far have had lots of notes to write but never anything to say; this Prelude & Allegro for organ & orchestra by Walter Piston, if anyone's interested in the music we're discussing, may possibly be a mild exception. Hearing it two or three times rather convinces me Mr. Piston will some day have something to say if performing musicians give his works a hearing now & then. Prelude has workable themes, weaves them expertly, with flashes of a message now & then; on the whole it's smooth, agreeable, has occasional richness. It's like a person making polite conversation to kill time, but it doesn't hesitate and sputter and um & ah & n all over the place; it keeps right on talking.

Allegro scampers over the scenery so rapidly that the customer doesn't have time to note defects—he's too busy going somewhere in a hurry. If this Allegro were part of a major work that got somewhere, it would be grand & glorious music. Maybe it is anyway.

Walter Piston has had an unfortunate start; his note-writing was accepted as music long before there was any music in it. Like a nation's hero, everything he says is called important, when any sane man knows it has no importance whatever. Like baby's first gurgling; to the ears of proud pappy it's a grand oration. So let's knock the pedestal from under our hero, stick a pen in his hand, and say, Here, make good or get out. I think Mr. Piston will make good ultimately in spite of all the adoring chatterboxes doing their utmost to ruin him.

There need be no condemnation for using only the strings of an orchestra; we can't expect the world to pay much attention to organ concertos when it costs a full or-



JUST BEFORE THE NEEDLE WENT DOWN
E. Power Biggs soloist, Serge Koussevitzky conductor, Walter Piston composer, in a last-minute conference just before recording Piston's Prelude and Allegro, a concerto for organ and orchestra.

chestra to play the things. Begin small. But if this confining the score to strings was based not on practical economy but on the idea that that's the way to combine organ & orchestra, then let's all go out and bang our heads against a wall till we hammer some intelligence into them.

Mr. Biggs' playing is super-grand, I think. I don't believe I'll ever regret saying here that in spite of all else this one disk makes music every devotee of the organ will enjoy, possibly even cherish. If Walter Piston wants to call himself a "modern" composer, it's all right with me, for his type of Allegro could not have been produced thirty years ago. Dislike dissonances? So do I; they're the mark of charlatans. But, glory be, there aren't any here to bother anybody. If you still have a dollar left, better buy this before the supply has vanished; Victor has a bad habit of selling all the trash you want but denying you the gems after they've been on the market six months.—T.S.B.

Garden City's First Organ

Done by a GOOD ROOSEVELT

Stoplist and history of the organ that made the Cathedral famous

W

E BEG to state that in the preparation of estimates the lowest net cash figures are invariably quoted, and in no case is provision made for discounts or the payment of commissions of any kind," said Hilborne L. Roosevelt 64 years ago. Organists & clergy ever were the same. All had the Gimmees. But Mr. Roosevelt could say no. Anyway he claimed the ability.

"This wonderful and gigantic instrument," said he of the Garden City job. "All the best qualities of the English, French, and German schools are represented." Chancel divisions were "placed in an octagonal chamber in the angle formed by the transept and chancel walls" with an arch opening into each; chamber was 15' in diameter, 40' high. "Engine, countershaft, etc., were in the basement; next above, on a brick & iron floor, were the bellows and chests for the 32's. On the next level the Great, together with chests for Pedal reeds & mixtures; and on the top the Choir.

The Swell chamber "includes the reeds and mixtures of both Great and Pedal Organs, thus affording to the Swell an effective scope that is seldom met with." Tower divisions were in the west and "immediately above the vestibule and beneath the Chimes," in a room 15' square and sufficiently high to admit of placing one chest above another. "This division is furnished with manual and pedal keyboards to admit of properly tuning the pipes, besides which they render it pos-

GARDEN CITY, N.Y.
Cathedral of Incarnation
 Hilborne L. Roosevelt
 Erected in 1879-1883
 Compass: Manual 61, Pedal 30.
 S-115. P-7252.
 Data as provided by Mr. Roosevelt
 himself; aside from the two Resultants in the Pedal, presumably
 the organ was entirely straight.

PEDAL: S-20. P-651.

Chancel Division
 32 Diapason
 Resultant Dulciana
 16 Diapason
 Sub-Bass
 Dulciana
 8 Octave
 Violoncello
 4 Superoctave
 III Mixture
 32 Bombarde
 16 Trombone
 8 Tromba
 Tower Division
 32 Resultant Contrabass
 16 Diapason
 Violone
 8 Flute
 16 Serpent
 Chapel Division
 16 Bourdon
 8 Principal
 Echo Division
 16 Bourdon

GREAT: S-31. P-2406.

Chancel Division
 16 Diapason
 Bourdon
 8 Diapason
 Principal Flute
 Doppelfloete
 Viola da Gamba
 Gemshorn
 5 1/3 Quint
 4 Octave
 Waldfloete
 Gambette
 2 2/3 Quint
 2 Superoctave
 VI Mixture
 IV Scharf
 16 Ophicleide
 8 Trumpet
 4 Clarion
 Tower Division
 16 Melodia
 Gamba
 8 Diapason
 Dolcan
 Clarabella
 Rohrfloete

4 Viola d'Amore
 2 Principal
 Flute Octavante
 2 2/3 Twelfth
 2 Fifteenth
 IV Acuta
 8 Horn
 SWELL: S-27. P-1942.
 Chancel Division
 16 Bourdon
 8 Diapason
 Dolce
 Quintadena
 Stopped Flute
 Salicional
 4 Principal
 Harmonic Flute
 2 Flageolet
 V Cornet
 16 Fagotto
 8 Cornopean
 Oboe
 Vox Humana
 Tremulant
 Tower Division
 16 Quintaton
 8 Diapason
 Spitzfloete
 Harmonica
 Clarinet Flute
 4 Hohlfloete
 Violina
 2 Doublette
 IV Cymbal
 16 Bassoon
 8 Trompette h
 Bassoon
 Vox Humana
 Tremulant
 CHOIR: S-23. P-1444.
 Chancel Division
 16 Lieblichgedeckt
 8 Violin Diapason
 Dulciana
 Harmonic Flute
 4 Principal
 Chimney Flute
 2 2/3 Nasard
 2 Piccolo h
 16 Euphone
 8 Clarinet
 Tremulant
 Chapel Division
 16 Bourdon
 8 Diapason
 Stopped Flute
 Doppelfloete
 Dolcissimo
 Geigenprincipal
 Salicional
 4 Octave
 Flauto Traverso

2 Fifteenth
 III Cornet
 8 Oboe
 Vox Humana

SOLO: S-7. P-427.
 In Tower
 8 Stentorphone
 Horn Diapason
 Concert Flute
 4 Prestant
 Hohlpfeife
 8 Tuba Mirabilis
 Baritone

ECHO: S-7. P-382.
 Above Ceiling
 8 Keraulophone
 Stopped Flute
 Dolce
 Unda Maris
 4 Principal
 Harmonic Flute
 2 Vox Humana
 Tremulant

COUPLERS 9:
 Ped.: G. S. C. L (Solo).
 Gt.: S-8-4. C. L.
 Ch.: S.

Couplers were operated by pistons
 between the manuals.

Crescendos 2: "Chancel and Chapel
 boxes"; "Tower and Echo boxes." And
 the reader can figure that one out for
 himself.

Adjustable Combinations 9: 6 for
 Chancel division, 3 for Tower division;
 and again the reader can do the guess-
 ing.

Cancels 2: One to silence the Chanc-
 el division combinations, the other to
 do the same to the Tower; both were
 called "Piano Pedals," but the descrip-
 tion doesn't fit the action described,
 so we guess they were cancels. How-
 ever they may possibly have been soft
 combinations, one each for the two
 divisions named.

Reversibles 1: G-P.

Silencers 10: Chancel Division,
 Tower Division, Chapel Division,
 Chancel Pedal, Tower Pedal, Chancel
 Great, Tower Great, Chancel Swell,
 Tower Swell, Chancel Choir.

Chimes were evidently playable from
 the Solo manual by means of a "Chimes
 Action Switch connecting Chimes pneu-
 matic action with Solo keys," to give
 you a nice long description of it.

These silencers were called Ventils
 in the good old days; they operated
 merely as doors to let the wind into
 a chest or keep it out. Shut the door
 and there's no wind, hence no music.

Westminster College

INSTITUTE IN CHURCH MUSIC

New Wilmington, Pa.

BARRETT SPACH

Organ Playing — Choir Building — Worship Planning

Pleasant Rural Environment

DONALD KETTRING

DONALD O. CAMERON, Director - New Wilmington, Pennsylvania

The New Baldwin ELECTRONIC ORGAN

to satisfy the most exacting musical requirements



After 16 years of research and development, the Baldwin Electronic Organ, in which tone of traditional organ character is both generated and amplified electrically, is available for delivery.

The tone-colors produced by the Baldwin Electronic Organ are electrical analogies of the true tone characteristics of Diapasons, Flutes, Strings, and Reeds. The harmonic structure of the initially generated tones contains *all the audible natural harmonics* or partials as well as the fundamental tone. In order to achieve the desired tone-colors, the undesirable harmonics

are subtracted from the "rich" tone by means of Tone Filters. The resultant tone is amplified and projected as a musically authentic sound wave.

The action of both manuals and pedals is so designed that the attack and decay of tone is graduated, producing a tone of true organ character.

The exquisite walnut console is a classical example of simple, dignified design.

Specifications for the Organ Console are in accordance with A. G. O. standards. The 32-note Pedal-board is concave and radial.

Specifications

SWELL

Violin Diapason	8'
Stopped Diapason	8'
Aeoline	8'
Trompette	8'
Clarinet	8'
French Horn	8'
Oboe	8'
Vox Humana	8'
Flute	4'

Salicet 4'

Dolce Cornet

GREAT

Bourdon	16'
Open Diapason	8'
Melodia	8'
Dulciana	8'
Trumpet	8'
Octave	4'

Violina 4'

Clarion 4'

Swell to Great 8'

PEDAL

Open Diapason	16'
Bourdon	16'
Cello	8'
Flute	8'
8' Great to 8' Pedal	

Vibrato: Pitch-vibrato of two stages—Medium and Full. Echo Switch: Main—Echo—Full

Tone-color Variant: Graduated control to accent or subdue the higher frequencies.

THE BALDWIN ELECTRONIC ORGAN

THE BALDWIN PIANO COMPANY

CINCINNATI 2, OHIO

Makers of Baldwin, Acrosonic, Hamilton and Howard Pianos

sible to play upon it independently of the keyboards in the chancel.

"Separating this part of the organ from the interior of the main building is a large quadruple window filled with gilded front pipes, behind which are vertical louvres which afford a crescendo and diminuendo for the whole of this division," and it was an electric swell-shutter control too. The reader can thus figure which divisions of the organ were expressive, much to the chagrin of those who do not approve of music's being expressive at all.

The third section "is to be found in the Chapel beneath the Cathedral, and is provided with claviers of its own in order that it may be rendered independently available for Chapel services. It comprises a part of the Choir Organ, here divided between two manuals, and two of the Pedal stops, its tone ascending into the church by way of the various staircases, and giving a most charming effect of distance."

Echo Organ was "between the ceiling and the roof, immediately above the intersection of the nave and transept. When this is sounding it is impossible to determine from where the tones emanate, and as they descend and pervade the entire space below, the fascinating impression made upon the listener is beyond description." Roosevelt was a salesman. But in his defense we must remember that he was also a workman. There were four Vox Humanas in the job; count them for yourself. Imagine a modern builder's doing that?

"Steam power is employed in the process of inflating the bellows. There are double engines of 10 h.p. placed beneath the Chancel division . . . in the room directly under the Tower division is a single engine of 10 h.p."

Tracker-action was used for Chancel Great, Swell, Choir, but otherwise the action was "either tubular or electric . . . the tubular system is brought into service for the Pedal key-action and all the drawstop action of the Chancel division . . . the whole action of the Tower, Chapel, and Echo divisions, both key and drawstop, is electric, and affords eminently satisfactory results in every respect."

One of the two crescendo pedals "controls the shutters of the Chancel and Echo divisions, the other those of the Tower and Chapel sections." The combinations were of the dual type—they added the registers set on them without silencing any other registers already drawn by hand, and they did not move the stopknobs; these combination pedals were of the hitch-down type.

That Chimes business mentioned with the accessories is explained by Mr. Roosevelt: "One of the greatest novelties here displayed is our electric chime-action by means of which the chimes, consisting of 13 large bells located in the tower above that section of the organ, are played from the Solo manual with perfect ease and convenience. We believe this is the first and only instance where this has been accomplished . . . The bells are rung with the same force and precision as though they were struck in the usual manner."

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For those of tender youth in our midst we had better add that this Garden City Cathedral organ was one of the most famous of its era; if any organ of that period was talked about in America, it was this one. It was replaced several decades ago and the instrument taking its place will be presented in later pages.

IN PRAISE OF SEARLE WRIGHT

By William A. Goldsworthy

I think Searle Wright's Lenten recital in St. Bartholomew's is worth noting. He is one of the finest colorists I have ever heard. He is as sensitive as a Debussy, always with strength underneath it all and a vast restraint; never overdone. One organist said he "makes it sound like an orchestra." Here are my impressions as I wrote them on my program.

The Bach Passacaglia was beautifully poised, a clear line throughout, bright solid color, no sensation, each voice with its own clear registration, always contrasting in such a perfectly natural manner. The final part of the fugue was built up, held back, increasing and increasing until it seemed overwhelming. The Buxtehude choralprelude was interesting in that it showed the growth between his time and Bach's.

Hindemith's Sonata 1 was a paradox. The first movement made one feel that Buxtehude said more and made less fuss about it; the second sounded like real music. I venture the prediction that ten years from now no one will remember it. Whitlock's Canzona is pleasing English music. Piston's Chromatic Study on Bach was in good company. Hearing Sowerby's Suite as played by Mr. Wright made me for the first time apply the adjective *Lovely* to parts of it. Wagenaar's Eclogue sounded well the way it was played but I would not recommend it on a 2m organ.

Hearing Bingham's Primavera reminded me that My Lady calls him "sturdy New England with some pixy in him;" may he never lose the pixy. Guy Weitz' Mater Dolorosa is fine music with not one concept of the sorrowing mother in it; titles are sometimes misleading. There is no such thing as program music. Messiaen's God With Us closed the program and because of the excellence of his playing we must forgive him for inflicting this on the audience.

ASH WEDNESDAY SERVICE

By Dale W. Young, Zion Evangelical, Indianapolis

To usher in the Lenten season we gave this program instead of a cantata, the anthems interspersed with Scripture readings and arranged to cover the entire Passiontide story.

Organ: Reger, O Sacred Head

Choral Introit: "O Sacred Head," Bach

Anthems: "Jerusalem O turn thee," Gounod

"Go to dark Gethsemane," Noble

"Ride on," Thompson

"God so loved the world," Stainer

"Christ we adore Thee," Dubois

Organ: Brahms, Deck Thyself

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These Wednesday evening Lenten services this year took advantage of our stained-glass windows. We focus a spotlight from the exterior on a particular window, darken the auditorium, and the pastor tells the story depicted by the window, the choir choosing anthems accordingly.

Oratorio Society's "B-Minor"

Carnegie Hall, New York, Alfred Greenfield conducting

Again we were guests of the Society for another of its notable performances, this time its 21st of the complete Bach "B-Minor Mass," more than two hours of hard work for any chorus. Some of the voices are very old, some very young; that is probably unavoidable accident but it works well, for what one voice lacks, the other age-group supplies. And repeated observation only increases the admiration for what Mr. Greenfield does.

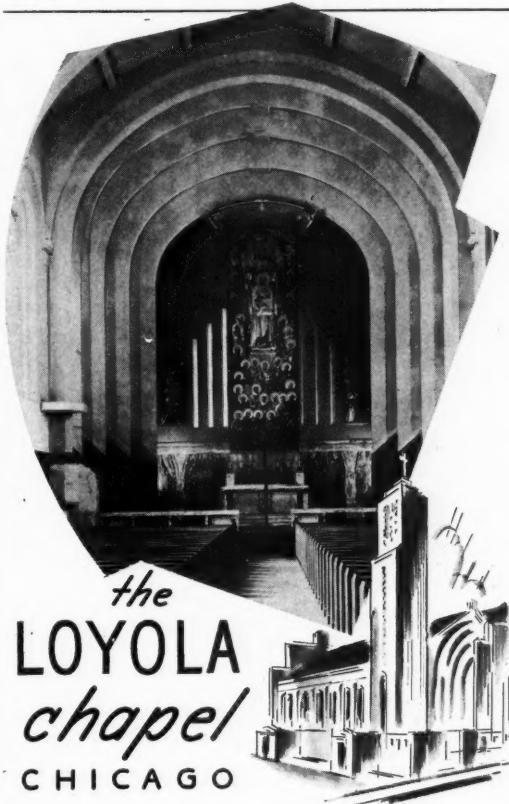
I don't think the "B-Minor" is exactly entertainment, so a Carnegie Hall presentation of it is something more than a concert. Not wanting to criticize, the newspaper critics concentrated on the spiritual aspect, and it certainly carries spiritual significance. But it also has delightful musical value. There isn't any jig or minuet or waltz in the whole thing to entertain an audience; suppose we say instead that it feeds the audience. Here we have music at its highest, not to tickle the fancy of Handel's wealthy patrons but to inspire the spirit of Bach's sturdier congregations.

Among all the soloists listed, it seems to me Lois Wann with her oboe came closest to knowing & revealing the true Bach spirit, with her perfectly poised, perfectly rounded phrases tossed off in impeccable rhythmic nuances. What other composer ever used his orchestral instruments in scoring such marvellously varied accompaniments?

The most important detail of choral technic by which great masses of voices are made to sing difficult music without getting lost completely is the chop-chop extreme staccato style founded on pungent rhythmic punches on each accented note in the measure. Without it no large choir could hope to get by, except at prohibitive rehearsal cost. If smaller choirs such as found in our finest churches were to try it, it would be ridiculous. The strongest single guiding factor in music is rhythm, so Mr. Greenfield uses it to make his several hundred voices stay on the contrapuntal road without disaster. In Handel it is all right, for Handel was pretty much of a chop-chop himself. But that it proves equally all right for such a grand choral work as Bach's "B-Minor" is something the inexperienced choral conductor could hardly guess.

To criticize any shortcomings of amateurs singing such a work as the "B-Minor" would be stupid, but to praise them for an over-all broad-plane achievement is precisely what they deserve. It could be improved by omitting some few of the numbers, but few people would vote for that, nor would I. It could also be improved if Mr. Greenfield applied some non-traditional and thoroughly original interpretations here & there throughout the 15 choruses; true, the critics would howl and even the Oratorio members might weep & wail, for tradition is universally dearer to human hearts than is true worth. Mr. Greenfield is just the man to do it, if he has the necessary rehearsal time; a typical touch of originality planted here & there through the two hours of music would tone it up immensely, and so long as the choral forces must run into the hundreds, that's the only possible way of doing anything better than the remarkably good work already being done under the Greenfield baton. Not caring a continental how my great grand-daddy or yours or anybody else's did the "B-Minor" I'd say experiment in the latter half of the work with four, five, or six solo voices instead of using the full chorus—and if that doesn't make the newspaper critics mad, nothing will. I rather suspect it might tickle the heart of old Bach, though.—T.S.B.

WICKS ORGAN OF THE MONTH



the
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chapel
CHICAGO

The beautifully modern chapel of the Madonna Della Strada, in famed Loyola University, Chicago, has inspired one of the finest of Wicks organs. This religious edifice, which has stirred artists and photographers alike, is an exquisite example of extreme simplification in architectural design, through the use of plane surfaces, balanced and counter-balanced, achieving a breath-taking impressiveness.

Honored and gratified to have become a part of this noteworthy ecclesiastical project, particularly because of the necessarily severe requirements needed for this instrument, the Wicks Company extends warm thanks to Father J. Mertz, S.J., and to Dr. Graciano Salvador, designer, for their invaluable assistance.



WICKS
ORGANS

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

DR. CYRIL BARKER
First Baptist, Detroit
Of Eastern Orthodox Church
Moussorgsky, Processional
Cherubic Hymn, Gretchaninoff
Bless the Lord, Ivanov
O God of love, Bortniansky
Legend, Tchaikovsky
Of the Latin Church
Nevin, Fantasy
I Lord most holy, Bruckner
Sanctus, Gounod
s. When Thou comest, Rossini
Jesu Word of God, Mozart
Of the Wesley Family
S.S. Wesley, Larghetto
We lift our heart, J. Wesley
Thou wilt keep him, S.S.W.
Lead me Lord, S.S.W.
Sing aloud, S.Wesley (younger)
Of the Lutheran Church
Bach, Arioso
Sing we now, Praetorius
Jesu Joy of man's desiring, Bach
s. Awake my heart's beloved, Sach
Pharisee and Publican, Schuetz
a. God is ever sun and shield, Bach
Of the Anglican Liturgy
Purcell, Trumpet Tune
Lord for Thy tender, Farrant
Rejoice in the Lord, Purcell
Thy rebuke, Byrd
Hosanna, Wuekles
s. Evening Prayer, Godfrey
CLAUDE MEANS
Christ Church, Greenwich
April Morning Choral Music
*Williams, Service Af
Macfarlane, Christ our Passover
Parker, Light's glittering morn
*Willan Te Deum Bf
Purcell, Sing unto the Lord
Dickinson, Joseph's lovely garden
*Noble, Service Bm
Tye, Laudate Nomen Domini
Means, We will carol joyfully
*Thiman, Benedictus es D
M.Shaw, Jubilate Ef
Rowley, Praise
ROBERT W. MORSE
All Saints Cathedral, Albany
Choral Music Christmas to Easter
Bairstow, Of the Father's love
Though I speak with tongues
Brown, Praise God

Bullock, Mag. & Nunc dimittis (unison)
Song in valley of humiliation
Candlyn, Christ Whose glory
Holst, Let all mortal flesh
Ireland, Greater love hath no man
Ley, Service E
Marbeck, Service
Morse, So rest our rest
Stewart, Mag. & Nunc dimittis C
Missa Roffensis
Thiman, Hark a thrilling voice
O Strength and Stay
Vorris, Come faithful people
Whitlock, Be still my soul
Mag. & Nunc dimittis B
Wood, Sanctuary of my soul
DR. FRANCIS W. SNOW
Trinity Church, Boston
Widor, Romane: Choral
Kyrie eleison, Gregorian
Salve Regina, Gregorian
Beata viscera, 12 cent. a. Hughes
Reproaches excerpts, Victoria
Adoremus in aeternum, Allegri
Laudate Dominum, Gregorian
Pueri Hebraeorum, Palestina
Crux fidelis, John of Portugal
Ave vera virginitas, Des Pres
Widor, Romane: Cantilene
God so loved the world, Stainer
Hail gladdening Light, Margin
O Trinity, Snow
Te Deum laudamus, Titcomb
Bach, Toccata F
Service given on a Wednesday evening by
Dr. Snow's Trinity choir and Everett Tit-
comb's chorus of mixed voices, to exemplify
the "liturgical music of various periods."
Mr. Titcomb's "Te Deum" was accompanied
by organ and brass quartet.

LAUREN B. SYKES
Multnomah Choir on Tour
Purcell, Let my prayer come up
Farrant, Call to remembrance
Bach, All breathing life
Grieg, Jesus Friend of sinners
Tchaikovsky, O praise ye God
trio, Klug, In dulci jubilo
trio, Means, My voice shalt thou hear
w. Negro, Were you there
w. Negro, Steal away
q. ar. Morgan, Beautiful Savior
q. Kinsiella, Our Prayer
ar. Luvaas, In excelsis gloria
Bairstow, I sat down
Christiansen, From heaven above
Whithead, Almighty God
DR. FEDERAL LEE WHITTLESEY
First Baptist, Columbus, Ga.
Service of Music and Worship
Schroeder, Chorale
Grant me true courage, Bach
Lo a voice to heaven, Bortniansky
j. O come let us worship, Mueller
j. St. Richard's Prayer, Curry
j. Child's Thanksgiving, Baynon
j. Glad that I live, Shaw
j. Prayer of Norwegian child, Kountz

One early Easter morning, Marryott
Batiste, Grand Offertoire
Wait on the Lord, Mueller
Song of praise, Dickinson
God of light, Mueller
Colburn, Postlude
G. RUSSELL WING
First Congregational, La Grange
"Life of Christ in Music"
Whitlock, Lord Is My Shepherd
Processional Hymn, Responsive Reading,
Congregational Hymn.
Ireland, Holy Boy
Weinberger, Jesus Walking on the Sea
Shure, Transfiguration
Weinberger, Hosanna
Congregational Hymn.
Weinberger, Last Supper
t. Into the woods, Lutkin
Maleingreau, Tumult in Praetorium
Go to dark Gethsemane, Noble
Bach, Here Yet Awhile
Weinberger, Abide With Us
Prayer, Response, Recessional, Benediction,
Chimes.

CANTATAS & ORATORIOS
Brahms' "Requiem" was given by Adam H.
Hamme, Zion Lutheran, York, Pa., March 30,
chorus of 29-9s.7c.7t.6b.;
and by Adolph Steuterman, Calvary Epis-
copal, Memphis, March 30, chorus of 43—
16-9-8-10, orchestra of 14.

Clokey's "For He is Risen," Donald D.
Ketttrin, First Congregational, Columbus,
April 6.

Faure's "Requiem," Dr. C. Harold Einecke,
Pilgrim Congregational, St. Louis, March 16;
and by Vernon de Tar, Church of Ascension,
New York, March 30.

Franck's "Mass in A," Mr. Hamme,
March 16.

R. V. Williams' "Shepherds of Delectable
Mountains," Robert M. Stofer, Covenant
Presbyterian, Cleveland, March 9.



Past RECITALS

Confined to programs of special
character or given by those who
have made their names nationally important. This
column closes on the first day of each month.

DR. MARSHALL BIDWELL
Carnegie Music Hall, Pittsburgh
Harvey B. Gaul Program
Easter with Pennsylvania Moravians
Chant for Dead Heroes
Stephen Remembers
Wind in the Grass
Songs of Early Patriots
Ancient Hebrew Thanksgiving
Foot of Fujiyama
Mist
Yasnaya Polyana
Widor Program
1: Marche Pontificale



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 5: *Allegro Vivace*
 6: *Adagio; Finale.*
 8: *Cantabile; Finale.*
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 Sweelinck, *Fantasia Echo Style*
 Frescobaldi, *Toccata; Canzone;*
 Passacaglia; Fugue Gm.
 Pachelbel, *Toccata Em; When in the Hour;*
Toccata F; Chaconne Dm.
 Buxtehude, *O Lord to Me; Praise God;*
Prelude-Fugue-Chaconne; Chaconne Em.

BOSTON SERIES
Church of the Advent

Robert Noebrun
Handel's Concerto 5
Mendelssohn's Sonata 3
Bach, Three Choralpreludes
Toccata-Adagio-Fugue C
Fromm, Picardy Partita
Sowerby, Suite: 2 Mvts.
Dupre, Finale

Richard Ellsasser
Vivaldi, Con. Am: Allegro Vivace
Stamitz, Andante
Bach, Sonata 1: Allegro Moderato
Schumann, Four Sketches
Karg-Elert, Soul of the Lake
Hindemith, Son.2: Allegro
Leach, Chollas Dance for You
Ellsasser, March Fantastique
Durufle, Toccata Op.7
Improvisation

These were the first and last of four Lenten recitals arranged by George Faxon, Advent's organist; other players were Clarence Snyder and Marilyn Mason, the latter presenting one American composer, Edmund Haines—three manuscripts, Promenade, Air, Toccata.

WALTER A. EICHINGER
Highschool, Spokane
Purcell, Trumpet Tune & Air
Mckay, Adagietto
Bach, Fugue G; Come Sweet Death.
Bingham, Twilight at Fiesole
Widor, 6: Allegro
Franck, Chorale Am
Karg-Elert, Legend of Mountain
Schumann, Canon Bm
McAmis, Dreams
Vierne, Westminster Carillon

CHARLES H. FINNEY
Houghton College
Bingham, Work for the Night is Coming
Simonds, Iam Sol Recedit
Finney, Old Hundredth Variation
*Willan, Andernach Prelude**
Howells, Psalm Prelude 32-3
Williams, Rhosymedre Prelude
Dupre, Two Antiphons
Langlais, Nativity
Messiaen, Prayer
Mulet, Thou Art the Rock
 This recital with minor changes was used for four of Mr. Finney's March engagements.

VIRGIL FOX
Residence of Dr. & Mrs. Wm. H. Barnes
Bach, Sleepers Wake; Rejoice Beloved;
O Sacred Head; In Thee is Joy;
Come Sweet Death; Sinfonia.

Franck, Grande Piece
Coolidge, Andante
Purvis, Communion
Manari, Studio da Concerto

HAROLD FRIEDELL
St. Bartholomew's, New York
Bach, Prelude & Fugue Mm
Bingham, St. Flavian Prelude
Franck, Chorales 1, 2, 3

EDWIN ARTHUR KRAFT
Capital University
Two Dedicatory Programs

**Marcello, Psalm 19*
Bach, My Heart is Filled
Schelh, Blessed Jesus
Whitford, Now Thank We All
C.P.E. Bach, Minuet
Bach, Prelude & Fugue Am
Whitlock, Folksong
Mulet, Carillon-Sortie
Bossi, Scherzo
Stamitz, Andante
d'Antalffy, Sportive Fauns
Massenet, Angelus
Tombelle, Toccata
**Reger, Come oh Come Thou*
Jesus My Defense
O Morning Star
Weitz' 'symphony'
Beethoven, Minuet
Bach, Prelude & Fugue G
Matthews, Autumn Mood
Dethier, Allegro Appassionato
Thatcher, Legend
Dethier, Scherzo
Schelh, Prelude-Theme-Variations
Rachmaninoff, Serenade
Van Hulse, Toccata

These two programs were played on a Sunday afternoon and evening to open a 3-43 organ of 28 voices rebuilt by A. W. Brandt Co.

ALFRED C. KUSCHWA
St. Stephen Cathedral, Harrisburg
Bach, Prelude & Fugue Am
Fischer, Recitative & Aria
Hollins, Intermezzo
Bow down Thine ear, Dickinson
Thee we adore, Candlyn
Were you there, Negro
Liszt, Weinen Klagen
The Last supper, Forsyth
Weaver, Bell Benedictus

With this recital Mr. Kuschwa closed his current Lenten series of six, five by local guest-organists; his choir sang the anthems.

DR. IRENE ROBERTSON
First Methodist, Los Angeles
**Handel's Concerto 5*
Martini, Sarabande & Balletto
Bach, Christ the Life; Toccata Dm.
*Bonnet, Concert Variations**

Titcomb, Scherzo
Dupre, Berceuse
Vierne, 1: Finale
**Purcell, Trumpet Tune*
Bach, Subdue Us; Concerto G.
Wesley, Gavotte
Liszt, Fantasy & Fugue on Bach
*Boellmann, Ronde Francaise**
Bonnet, Chant sans Paroles
Rayner Brown, Scherzo
Maquaire, Finale

These were the first and last of Dr. Robertson's series of four Lenten recitals.

LUTHER T. SPAYDE

Central College
Purcell, Voluntary
Rameau, The Hen
Telemann, Deck Thyself
Bach, Prelude & Fugue D
o-strings, Mozart's Sonata 1
Franck, Piece Heroique
Rowley, West Wind
Karg-Elert, Landscape in Mist
Weaver, Bell Benedictus
Mulet, Tu es Petra

CHARLES E. STRAUB

College Hill Presbyterian, Easton
"Three Unorthodox Recitals"

**Bedell, Deck Thyself*
Franck, Cantabile
Dubois, Toccata
Woodman, Epithalamium
Straub, Melody
Nevin, Will o' Wisp
Stoughton, Pool of Pirene
Bach, Prelude & Fugue Em
**Bach, If Thou but Suffer*
Brahms, A lovely Rose
Jenkins, Dawn
Cadman, Legend
Wagner, Lohengrin Prelude
Mailly, Toccata
Bedell, Ave Maris Stella
Faulkes, Ein Feste Burg
**Elgar, Pomp & Circumstance*
Bach, Sheep May Safely Graze
Merkel, Fantasia in Free Style
Purcell, Trumpet Tune & Air
Sibelius, Finlandia

Everybody took part—preacher, choir, quartet. "I send you programs of three unorthodox recitals. I had the average listener in mind." The organ is a 2-25 Austin of 1940. Maybe there is some hope for the organ profession after all; here's one member who gave the audience a thought.

IF WE LIKE WARS

let's help those who make them. For example, will American musicians welcome artists of doubtful allegiance? An official Norwegian spokesman says Kirsten Flagstad should have stayed in America through the war and helped Norway; instead by German help she got back home. When a man helps us, we help him in return, don't we? Possibly Mrs. Flagstad has little claim on American patronage today.

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Fantasia and Fugue in G Minor.....Bach
 Variations on a Noël.....Dupré
 Twelve movements
 Symphony No. 4: Scherzo.....Widor
 Saluto Angelico (from "Cathedral Windows").....Karg-Elert
 Introduction, Passacaglia and Fugue.....Healey Willan

For catalog address

Frank H. Shaw, Director

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ELEVENTH YEAR

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FREDERICK A. SNELL

Of St. Mark's Lutheran, Williamsport
was born on a Dec. 14 in Lebanon, Pa., had his highschooling there, took a year in Oberlin Conservatory, and then returned to his native state, earning his B.A. in Bucknell University. His organ teachers included Porter Campbell, Bruce Davis, Ernest White, Robert Cato; he studied theory with Melvin LeMon for two years in Bucknell.

At an early age he became assistant organist in Salem Lutheran, Lebanon; in 1933 he became organist of St. Paul's Lutheran, Reading, transferring to St. John's Lutheran, Boyertown, in 1936, and the next year to his present St. Mark's Lutheran, Williamsport, where the organ is a 3-56 Moller installed in 1939, and he has four volunteer choirs: adult chorus of 27, carol choir of 19, children's choir of 35 boys and girls, and highschool choir of 32 girls.

Mr. Snell started a new era in church music when he organized these choirs and now two more Williamsport churches are following similar plans. To prepare himself for this work he took five summer courses in choir methods, including two with Dr. Williamson's Westminster Choir College and one with Grace Leeds Darnell in children's choirs. "More organists should attend summer schools; it pays," says he.

He married Helene Ritter in 1940 and they have one son. He has done some few compositions, with several anthems in print. In the Lutheran Parish School Magazine he wrote this caption for a photo of some of his choristers: "They can sing with joy because they have practised with patience."

Following is a summary of his rehearsal method: He rehearses with a piano, of course, choristers sitting in a semicircle, altos and tenors on the left, basses and sopranos on the right. Rehearsals begin on the dot, whether there are six present or twenty-six. Then vocalizing for about five minutes, using Stoessel's Choralist's Double Dozen (Birchard); "our choristers enjoy these workouts." Then "we take the anthem to be used five weeks hence and work backward till we are ready for our next Sunday's anthems." Final rehearsal with the organ finishes off the anthems to be used immediately. For contrapuntal anthems Mr. Snell uses sectional rehearsals so each section first knows its own part. "In choir work, what you put in, you get out; no less, but sometimes much more."

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Charles Harlan Clarke

Organist and Choirmaster
Grace Church, Chicago

Joseph W. CLOKEY

FREDERICK A. SNELL

who runs four volunteer choirs for his church in five rehearsals each week and thinks more organists should take advantage of summer courses in choir-work, just as he did.

MAURICE GARABRANT
Garden City Cathedral organist

Mr. Garabrant was born on a March 15 in Mendham, N.J., had his highschooling in Morristown, and then turned to music. His organ teachers were Dr. Wm. C. Carl, Everett E. Truett, Lynnwood Farnam; theory, Clement R. Gale, Warren R. Hedden, Dr. T. Tertius Noble. In 1945 he earned the M.S.M. degree in the School of Sacred Music, New York, and had the Fellowship in Trinity College, London, the same year.

His first church position was the First Presbyterian, Morristown, followed by activities in Brooklyn, N.Y., then the First Parish, Cambridge, Mass., in 1917; Harvard Summer School in 1920; and finally assistant organist in St. Thomas Church, New York, in 1921, from which he went in 1926 to the Cathedral of the Incarnation, Garden City.

He married Wesa E. Dale in 1937 and they have two children. He was one of the recitalists playing over WEAF from the Skinner Studios, New York. For the past six years he has given an annual Bach festival in the Cathedral. He conducts a Diocesan Choir Institute, is organist of Adelphi College, conductor of the Long Island Choral

Society, and a 32nd degree Mason.

The Cathedral organ is a 4-84 Casavant installed in 1922, and his choral forces include 86 adults, boychoir of 60, and choir of 60 girls, with six rehearsals a week. It is to Mr. Garabrant these pages are indebted for the photographs of the Garden City Cathedral to be found in these and later pages.

Dubert Dennis*M. M.*

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DR. ROBERT LEECH BEDELL has been selected by Southwestern College for an honorary Mus.Doc. at its May 20, 1947, commencement.

FRANZ BORNSCHEIN of Peabody Conservatory faculty has been invited to contribute an orchestral score of his own to represent modern American music in the collection in the Hebrew University, Jerusalem, choosing his symphonic tone-poem *At the Wailing Wall*.

August Maekelberghe

Compositions for Organ:
Triptych (H. W. Gray Co.)
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M. S. M.
Organist and Director
First Congregational Church
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Mus. B.
Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis

E. POWER BIGGS will again be a member of the faculty of Berkshire Music Center, June 30 to Aug. 10, at Tanglewood near Stockbridge, Mass. April 18 by the generosity of Mrs. Elizabeth Sprague Coolidge he gave Bach's Art of Fugue, with organ, viola, oboe, bassoon, and flute; this monumental and possibly enigmatic composition has been arranged for organ by Mr. Biggs and thus published by the H. W. Gray Co.

CHARLES J. CUSTER thinks 60 years of it is enough, so May 18 he completes that term with Transfiguration Lutheran, Pottstown, Pa., and retires. The Church has selected Mrs. Harold Keim, a local organist, to take the work—which, we believe, gives all the Pottstown organs to women. Now there gotta be a law? Biographical facts about Mr. Custer will be found on 1937 May p.177; photo & stoplist of his residence organ on 1938 Aug. p.284.

ERICH LEINSDORF who couldn't take dictation very well from Mrs. Flagstad when she was a singer and he the conductor in the Metropolitan Opera, has been appointed conductor of the Rochester Philharmonic, Rochester, N.Y.

KILGEN ORGAN CO. in addition to contracts already noted here, the following 2m installations and new contracts are announced:

Cabery, Ill., St. Joseph's Church.
Coal Valley, Ill., Trinity Lutheran.
Danville, Va., West End Christian.
Findlay, O., United Brethren.
Hickory, N.C., Miller's Lutheran.
Knoxville, Tenn., Fourth Presbyterian.
Minneapolis, Northwestern School.
St. Charles, Mo., St. Peter's R.C.
West Allis, Wis., First Lutheran.

In addition to the above there are other installations formerly reported as contracts but not repeated here. So long as an organ-builder can furnish such a record as this, nobody need worry too much about the future of the small organ.

J. C. DEAGAN INC. pauses for the first time in many years to record here its list of recent installations, ranging all the way from 5 to 64 tones, with many seeming to standardize on 32:

Andalusia, Ala., First Methodist.

Chicago, St. Francis Xavier Church.
Cleveland, Old Stone Church.
Corpus Christi, Tex., Cathedral.
Fort Smith, Ark., First Methodist.
Galion, O., Peace Lutheran.
Hollywood, First Methodist.
Kingsburg, Cal., Methodist Church.
Kingsport, Ten., First Baptist.
Los Angeles, St. Vincent de Paul.
Mooseheart, Ill., Home for children of
Loyal Order of Moose, to be housed in a
church now being built on the 1200-acre es-
tate; Dr. J. O. Ballinger is director of music.
New Kensington, Pa., St. Joseph's.
Palmerton, Pa., Holy Trinity Lutheran.
Red Lion, Pa., St. Paul's Evangelical.
Sacramento, Cal., First Methodist.
San Antonio, St. Mark's Episcopal.
Vincennes, Ind., St. Francis Xavier.

Many of these installations can be played by hand or by Deagan's automatic player, timed to play at any hour of the day or night.

MAAS ORGAN CO.

announce two more installations:

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San Diego, Balboa Park, memorial gift of
Dr. Frank Lowe, 32-note chimes, amplifica-
tion system, and automatic player to sound
Westminster chimes on the hour.

METHUEN, MASS.

Methuen Memorial Music Hall on May 20
concludes its drive for funds toward the
complete restoration and preservation of the
Boston Music Hall organ. All the facts have
already been noted in these pages. Dedica-
tion of the restored organ is tentatively set
for late in May. The work is being done by
Aeolian-Skinner under the personal super-
vision of G. Donald Harrison. This is one
of the finest ventures of the century for it
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vided for the organ by the late Edward F.
Searles to whom the organ world owes pro-
found gratitude.

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ism," says John Dos Passos, in Magazine of
the Year.

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Alfred M. Greenfield
Ralph A. Harris
Marguerite Hazzard
Normand Lockwood

Wallace McPhee
Mrs. William Neidlinger
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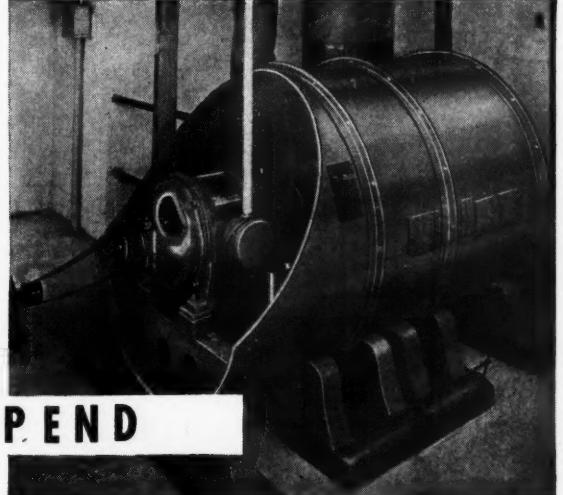
**Willan, Mag. & Nunc dimittis
Brahms, Prayer to Mary
Farnaby, O salutaris
Gregorian, O quam suavis (VI)
Schroeder, Tantum ergo

A.G.O. FESTIVAL, NEW YORK
May 12, 4:15, Brooklyn Holy Trinity,
Dora Poteet recital:
Bach, Prelude & Fugue D; Choralprelude.
Handel, Con.10: Allegro
Schumann, Canon Bm
Reubke's Sonata
Vierne, Naiads
Nanney, Adagio Molto
Dupre, 2: Toccata
8:15, Brooklyn Grace Church, service:
Willan, Prelude & Fugue Bm
Mag. & Nunc dimittis Bm, Noble
Surely the Lord, Coke-Jephcott
Hymn to the Godhead, Lefebvre
We love the place, McKittrick
Vierne, 1: Pastoreale
Candlyn, Passacaglia Cm
May 13, 9:30, Pilgrimage to the Cloisters;
1:00, Columbia University, "ceremonial mu-
sic for organ and trumpet," E. Power Biggs
and Roger Voisin:
Purcell, Voluntary C
Frescobaldi, Ricercare
Purcell, Trumpet Tunes & Bell Symphony
Krebs, Three Choralpreludes
Purcell's Sonata
Homilius, When Adam Fell
Purcell, Trumpet Voluntary
3:15, Calvary Church House, Dr. H. W.
Thompson talks on American church music;
4:15, August Mackelbergh recital:
Handel, Occasional Overture
Peeters, Aria
Bach, Toccata & Fugue Dm
Schumann, Sketch Df
Mackelbergh, Fantasia
Hindemith's Sonata 1
Prokofieff, Gavotte
Mackelbergh, De Profundis Clamavi
Vierne, 2; Scherzo
Van Hulse, Toccata
6:30, Schrafft's, Fifth Ave. & 46th St., din-
ner and annual meeting, Dr. Howard Han-
son guest speaker.
May 14, 11:00, visit to St. Paul's Chapel;
12:30, Old Trinity, Richard Ross recital:
Dandrieu, Musette G
Buxtehude, From God I Ne'er
Bach, Gigue; Fantasia & Fugue Gm.
Brahms, Two Choralpreludes
Franck, Fantasy A
Dupre, Gloria
Strube, Scherzo
Purvis, Communion Gregorian
Vierne, 1: Finale
3:00, St. John's Cathedral tour under lead-

ership of Canon West; 4:00, Canon West
and Dr. Norman Coke-Jephcott "explain and
illustrate the requirements of processional
and occasional music in a cathedral"; 5:00,
evensong:
Peeters, Modal Suite
O Lord most holy, Franck
Coke-Jephcott, Symphonic Toccata
8:15, School of Sacred Music, program of
instrumental and choral music, Dr. Hugh
Porter:
Bach, Fantasia & Fugue Gm
Two Preludes on Magnificat
Handel, Concerto Grossso, oboe & strings
Sammartini, Cello Sonata G
Bach's Suite Bm for Flute
Gluck, Orpheus Air
Bach's "Magnificat"
May 15, 3:00, St. Bartholomew's Community House,
W. A. Taylor, architect, talks on organbuilding; 4:30, officers
meet; 6:30, warden's dinner to officers—
this waxes a bit exclusive; 8:15, St. Bartholomew's, massed choirs, brass, and drums give
a program of compositions by Dr. David
McK. Williams—and presumably it is all
choral music, with organ and lesser instruments
accompanying:
Cantate Domino
Deus misereatur
Hymn of the immortals

Year that King Uzziah died
Thou art my way O Lord
Grace be to you and peace
Now are we come to eventide
May 16, 10:30, visit to Metropolitan Mu-
seum of Art; 12:30, Brick Presbyterian,
Theodore Schaefer recital:
Maleingreau, Prelude; Pastorale.
Franck, Cantabile
Bruhns, Prelude Em
LeBegue, Les Cloches
Bach, Fantasia Gm
Dupre, Cortege et Litanie
Baumgartner, In Te Speravi
Milhaud, Prelude
Peeters, Aria
Sowerby, Toccata
3:00, St. Bartholomew's Community House,
Carlton Sprague talks on organists and organ
music in Latin America; 4:30, St. Bartholomew's, Robert Noehren recital:
Reger, Fugue
Walther, Jesu My Chief Pleasure
Bach, Prelude & Fugue Dm
Sowerby, Fantasy for Flutes
Mendelssohn, Son.3: Con Moto
Messiaen, The Word; God's Children.
Bach, Passacaglia
Brahms, Two Choralpreludes
Sowerby, Son.G: Excerpts
8:30, Theater party. Looks like a regu-

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lar old-time convention, doesn't it? But you mustn't call it that; none of the chapters would like it. Anyway they can have their own festivals if they want them; what's in a name? Warden Elmer not only makes all

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DR. ALBERT RIEMENSCHNEIDER
who with nothing more than one lone conservatory to back him, undertook to give his community Bach festivals of a better sort than could be had elsewhere, and is now doing his 15th festival. Unlike other festivals, these include the whole Bach, not merely works for chorus.

48 states hop on his bandwagon but he snaps the whip about the trim ankles of headquarters and makes the old codgers step lively too—witness these now-habitual annual conventions in New York. Atta boy.—T.S.B.

BEREA BACH FESTIVAL
Berea, Ohio, Baldwin-Wallace
June 6, 4:00, orchestra, choruses:
"I wrestle and pray" (J.C.Bach)
Cantata 202, "Weichet Nur"
"Be not afraid"
Violoncello: Suite in C
"Coffee Cantata"

June 6, 8:00, orchestra, chorus:
Cantata 80, "A Stronghold Sure"
Cantata 55, "Ich Armer Mensch"
Brandenburg Concerto 3 in G
Cantata 149, "Let Songs of Rejoicing"

June 7, 4:00:
"B-Minor Mass" (Kyrie, Gloria)

June 7, 8:00:

"B-Minor Mass" (concluding)

A brass choir preludes each session with a half-hour of chorales from the tower. Dr. Albert Riemenschneider conducts the "Mass," other faculty members doing the rest of the conducting. This is Dr. Riemenschneider's 15th annual Bach festival in Baldwin-Wallace. Tickets for reserved seats are given guarantors, other sections of the auditorium are open to the public without cost.

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HENRY WHIPPLE
First Baptist, Montgomery

Mr. Whipple's first season in Montgomery, 1945-6, has been summarized in a 20-page 7x8 mimeographed booklet with printed cover. The full choir plan proposes:

Primary Choir of 30 children, 6 to 8 years old;

Junior Girls' Choir of 50, 9 to 12;

Boys' Choir of 30, unchanged voices;

Chapel Choir, 30 girls, 13 to 16;

Young People's Choir of 30 boys and girls of senior-high or early college age;

Chancel Choir of 40 adults.

As a general rule, Chancel Choir sings the morning services, the other choirs the evening. There are two rehearsals each week and a 30-minute warm-up before service for the choirs participating. Each chorister is entitled to a half-hour of the director's time each week for private rehearsal, instruction, and coaching."

Junior Choir last season had 29 members, 7 with perfect attendance records; they sang 21 anthems, 16 from memory.

Chapel Choir had 14 members, 1 with perfect attendance, and sang 20 anthems.

Chancel Choir had 17 members and sang 70 anthems.

From the following repertoire lists Christmas and Easter selections are, for the most part, eliminated.

Junior Choir

Bach, O Savior Sweet

Bortniansky, Vesper Hymn

Cruger, Praise ye the Lord

Gounod, Gladly to the house

Kettring, Forward be our watchword

Lutkin, Into the woods

Sheppard, This is my Father's world

Voris, When I view the mother

Webbe, Jesus do roses grow

Chapel Choir

Bach, Ah dearest Jesus

Bitgood, Christ went up into the hills

Cruger, Praise ye the Lord

Dickinson, All hail the virgin's son

Flemming, Lord and Master

Franck, Father most merciful

Gounod, Lovely appear

There is a green hill

Handel, Thanks be to Thee

Mendelssohn, How lovely

Lift thine eyes

Nagler, Master lead us onward

Nicolai, How brightly shines

Thompson, Spring bursts today

Wesley, Lead me Lord

Chancel Choir

Andrews, Praise my soul

Arcadelt, Give ear unto my prayer

Bach, Jesus Joy of man's desiring
Barnby, Beloved if God so loved us
Bortniansky, Lo a voice to heaven
Bantock, Let us now praise famous men
Edwards, Dear Father 'mid all
Elgar, As torrents in summer
Farrant, Lord for Thy tender mercies
Goss, O Savior of the world
Gounod, Jerusalem O turn thee
Sanctus

Gretchaninoff, Lord's Prayer
Goldsworthy, Good Christian men rejoice
Handel, Surely He hath borne

Lift up your heads

Holst, In the bleak midwinter

Let all mortal flesh

Turn back O man

James, Hear my prayer

Lotti, Joy fills the morning

Lvoff, O holy Jesus Prince of peace

Macfarlane, Open our eyes

Mendelssohn, Cast thy burden

Palestrina, We adore Thee

Purcell, Rejoice in the Lord

Thou knowest Lord

Rachmaninoff, Glorious forever

Roberts, Seek ye the Lord

Rogers, Seek Him that maketh

Sergei, My God and I

Schutz, Pharisee and Publican

Sullivan, Turn Thy face from our sins

Thiman, Hymn of Freedom

Wesley, Lead me Lord

Williams, The King's Highway

Zingarelli, Go not far from me

In quoting from Mr. Whipple's organ repertoire we omit the things commonly used by all organists and give space chiefly to contemporary American compositions of which the organ profession is still too ignorant. The complete list includes 19 Bach selections plus 15 Bach chorals used under their English titles—which is the only intelligent way they can be used for normal congregations and audiences. In the same way there were 5 Brahms and 6 Karg-Elert chorals played under English titles. We also omit from this list contemporary chorals on hymntunes; they may be fine in title but are hardly commendable in effect.

Organ Selections

Borowski, Son.1: Andante

DeLamarter, The Fountain

Guilmant, Son.1: Pastorale

Son.3: Allegro; Adagio.

Son.5: Adagio; Scherzo.

McKinley, Cantilene

Rogers, Arioso in Ancient Style

Weinberger, The Last Supper

Road to Emmaus

Whitlock, Fidelis

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ERNEST WHITE
April 12 dedicated his 3-29 Aeolian-Skinner before an invited inquest:

Bach, O God Thou Merciful
Krieger, Fugue Bf
Arne, Flute Solo
Kirnberger, Heartily I Yearn
Armstorff, Only to God on High
Mattheson, Great Fugue
Messiaen, Nativite du Seigneur
Enfants de Dieu
Desseins Eternels
Les Bergers
Jesus Accepte Souffrance
Dieu Parmi Nous

This is his sixth, or possibly sixteenth, personally-owned studio organ, and it's in a

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comfortably large room in Mr. White's Church of St. Mary the Virgin, New York, though he still allows the Church the use of its main auditorium for Sunday services. As is customary, St. Mary's probably thinks its organist is somewhat of a nuisance, like all organists are in general, but some day it may learn that this pestiferous Ernest White has been giving St. Mary's and the whole Episcopal church something in music that will go down in history as tops, when it comes to all that's fit, right, & proper in classic church music. Some day these columns will record this newest organ. However, the whole festive evening was ruined when George William Volk later discovered the organ had a Tremulant.

DR. ALEXANDER McCURDY made the following recital tour during April and "in each recital" demonstrated the use of combined organ and "Schulmerich carillon bells":

9, Milwaukee, Mt. Holly Lutheran
10, Nashville, Belmont Methodist
15, West Palm Beach, First Methodist
18, Coshocton, O., First Presbyterian
20, Fort Wayne, St. Paul's Lutheran
23, St. Louis, Westminster Presbyterian
24, Lawrence, Kan., First Methodist
28, Oakland, First Christian
29, Los Angeles, Emmanuel Presbyterian.

WIDOR IN AMERICA

All eight of Widor's numbered 'symphonies' have now been published in American edition by Edward B. Marks Corporation, New York, five of them at \$1.50 each, the other three at \$1.75. It is to be hoped (and expected) that ultimately the 9th and 10th will be added to the list, the former, the Gothic on a Gregorian Christmas theme, the latter, the Romane on Gregorian Easter.

WORCESTER, MASS.

Three churches combined their choirs for a presentation of Bach's "St. Matthew," March 30, First Congregational, First Baptist, and Central Congregational.

SCHOOL OF SACRED MUSIC gave Haydn's "Creation" April 15 in its New York City headquarters, using candidates for its M.S.M. degree as conductors, organists, soloists.

WESTMINSTER CHOIR

under the direction of Dr. John Finley Williamson was chosen by Leopold Stokowski for his April 12 New York presentation of Beethoven's Ninth Symphony in Carnegie Hall.

R.C.O.

Royal College of Organists, London, passed 3 fellows and 30 associates in its January 1947 examinations.

ASTONISHING

Believe it or not, a newspaper music critic in New York City again showed a bit of intelligence about church music. And this time it was Virgil Thomson of the Herald Tribune, just as decades ago it was a Herald Tribune critic who gave such unexpected support to the free public organ recitals of Lynnwood Farnam. This time it was a Farnam pupil, Ernest White, and the subject matter was not a concert but that most unusual Tenebrae service in the Church of St. Mary the Virgin—the service described in detail in these pages some seasons ago. Not content with that April 4 tribute, the H.T. repeated April 7 with lengthy comments on the music of the Easter morning service. Maybe there's some hope for newspaper critics after all?

BOOSEY & HAWKES INC. have just purchased a one-story building of 18,000 square feet of floor space, with 16,000 additional s.f. of ground surrounding it, in Lynbrook, Long Island, to house their offices, workshop, stockroom, and shipping facilities, beginning June 1 next. Part of the executive offices remain as before in New York City.

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M. M.
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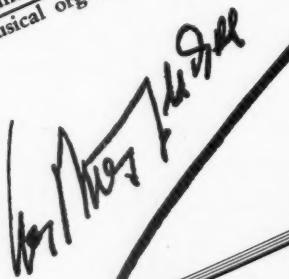
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